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CHEFS D'ŒUVRE
OF THE
EXPOSITION UNIVERSELLE
BY
W WALTON A SAGLIO V CHAMPIER
GEORGE BARRIE & SON
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PHILADELPHIA
1900
O.Guillaget

CHEFS-D'ŒUVRE

OF THE

EXPOSITION UNIVERSELLE

1900

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No. 281

ALEXANDRE CABANEL

ALBAYDÉ

Painted at Rome in 1848. Loaned by the Musée of Montpellier

ETCHED IN FOUR PLATES BY CHARLES-R. THÉVENIN

EXPOSITION UNIVERSELLE, 1900

THE CHEFS-D'ŒUVRE

APPLIED ART, BY V. CHAMPIER; CENTENNIAL AND RETROSPECTIVE, BY A. SAGLIO

ART AND ARCHITECTURE, BY W. WALTON

VOLUME VIII

PHILADELPHIA

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THE RETROSPECTIVE AND CENTENNALE COLLECTIONS

By André Saglio

JAMES PRADIER. CHLORIS

LOANED BY THE MUSÉE DE TOULOUSE

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INTRODUCTION

To undertake, as we have ventured to do in this volume, to present a complete, well-rounded work upon the marvels of art collected in the Grand and Petit Palais in the Champs-Elysées for the Exposition of 1900, is to attempt a summary, not of the whole history of French art simply, but of the whole ancient European civilization which, for fifteen centuries, has borrowed from France her genius and laid at her feet its discoveries and its traditions. While the *Exposition Rétrospective*, in the Petit Palais, begins with the rude instruments of the Merovingian and Frankish warriors, and with the last traces of Roman civilization, to end only with the death-agony of the fascinating art of the XVIIIth Century, the *Exposition Centennale*, in the Grand Palais, takes up the work of the supremely gifted successors of the Bouchers, Watteaus, and Houdons, and includes masterpieces only ten years old, executed by men who are to-day still in the full vigor of life and talent.

As will be seen, the pages which follow embrace a vast expanse of years. The reader is about to retrace, under our guidance, the long road which human thought has traversed in giving effect to its noblest and most exalted aspirations. Each of the works assembled in these ephemeral collections is, as it were, a milestone marking a new stride toward the ideal.

It will be the crowning honor of those who have shaped and supervised this exhibition of the Fine Arts—among whom we are proud to be included—that, after four years of toil, after journeying throughout France and the neighboring countries, after diplomatic negotiations, frequently tedious and difficult, with the great collectors, they have succeeded in demonstrating that there has never been a time when craftsmen of genius

and notable artists have been lacking upon that glorious highroad of national art. Invasions, famines, civil wars, have never interrupted, even for a moment, the mighty movement toward the Beautiful; indeed, it may be said that, during the most troublous periods of all, the terrors of the Middle Ages, the bloody Hundred Years' War, the disastrous Italian expeditions, and the anarchy of the Revolution, fearless and disinterested men appear in even greater numbers, to receive the artistic heritage of their fathers, and strive to carry it higher and higher by fresh endeavors.

In 1889, lack of time, as well as the arrangement of the Exposition buildings, made it impossible to do what was successfully accomplished in 1900. It follows, that, previous to this last Exposition, the public had never enjoyed an opportunity of studying this marvellous continuity of French art. No "school" was ever born spontaneously; each was simply one phase of a never-ending forward movement, a new aspect of the same constant effort, conformed to the latest modifications of manners, of the conditions of life and of the progress of ideas. Just as, at the outset of the living history—if we may so describe it—embodied in this twofold exhibition of the Fine Arts, we see how the Gothic style was developed naturally from the Roman style; so, at its close, we observe that the germs of romanticism had already appeared in the last years of the XVIIIth Century, that the genius of Corot was the perfect flower born of the early endeavors of a Hubert Robert and a Pillement, that Chassériau was beyond question the precursor of Puvis de Chavannes, that the sources of "impressionism" are to be found in Claude Lorrain, Daumier, or Georges Michel; and, lastly, not to multiply instances, that the art of the younger French masters of to-day, as René Menard, Simon, Cottet, or Dauchez, combines the practical observation of Corot, Daubigny, Dupré, Puvis de Chavannes, Manet, or Degas, with the classic manner of the geniuses of a former time, for whom each one of them has his own special predilection, which we could readily particularize if it were our present purpose to discourse upon contemporary art.

To state the case in a few words, French art may be likened to a long and beautiful chain; finding here and there a golden link, we may be assured that there is a little gold in the links which come before. Our reason for dwelling upon this idea is that it is the great and universal lesson taught by the artistic display of 1900, thanks to its marvellous completeness. It is important that this idea should be uppermost in the minds of those who are to follow us in our task.

Two methods of writing this volume upon the *Exposition Rétrospective* and its sequel, the *Exposition Centennale*, presented themselves to our mind. One, and the more tempting, consisted in descending the course of history, pausing at each stage to describe at the same time all the different branches of art as then developed: a process which would have shown with great distinctness how closely intermingled they were, and how constantly they influenced one another. Doubtless we should have found at every step an abundant source of interesting critical observations and of philosophic demonstrations; not only should we thus have increased the scope of our work indefinitely, but we should also have failed to accomplish our desire, which is to prepare an accurate memorial of that marvellous museum, comprising the most precious possessions of the municipalities of France, of the treasures of its churches, of its palaces and of its private collections, which, it is safe to say, will never again be gathered under one roof. We have chosen, therefore, the other, simpler, method, which consists in following the order established in the Exposition. This requires us to begin with a study of the Petit Palais.

Its general plan was admirable. Semicircular in shape, it consisted of two parallel galleries, divided by light partitions into several rooms. The inner gallery opened with a display of the art of the Merovingian and Gallo-Roman period, and contained objects classified according to the materials of which they were made: ivory, iron, bronze, enamels, earthenware, textiles, manuscripts, medals, and, lastly, church treasures, which it was decided to keep together. The outer gallery illustrated,

by means of collections, the most brilliant epochs of art; we might almost describe it as a series of salons containing articles of furniture, sculptures, jewels, and tapestries, which led the visitor by a most instructive and charming path from the graceful artlessness of the Middle Ages to the refined affectation of the closing years of the XVIIIth Century.

We have naturally made use of the artists who lived and worked both under the old monarchy and under the Empire as a natural means of transition from the *Exposition Rétrospective* to the *Exposition Centennale*. We leave Fragonard and Greuze behind us, to come upon them again in the first room of the Grand Palais. In our examination, we shall follow the judicious order which was adopted in arranging the contents of the galleries of Painting in such manner as to secure the best results in respect to the artistic education of visitors. If we dwell more at length upon the great masters who dominate the century, and for whom whole rooms were set aside, or, at the least, special sections of wall space, we shall take great care, as M. Roger Marx, the distinguished custodian of that section, has done, not to pass over such forgotten or unappreciated artists as Réattu, Gamelin, and Duplessis, who paved the way for the success of the others, and who help us to understand them.

Want of space made it impossible to place statues and furniture in juxtaposition with the paintings and drawings in the *Exposition Centennale;* we shall conform to this compulsory arrangement, which will enable us to bring the work to a close by a chapter on the history of furniture in the XIXth Century, giving a summary account of all the tendencies which have influenced French art during the last hundred years.

In preparing this work upon the triumphant display of French art in 1900, we have cherished the hope that it may assist those who have seen it to remember, and may confirm those who have not seen it in the conviction, that France, throughout her existence, has lavishly enriched humanity with lofty thoughts and beautiful works.

ANDRÉ SAGLIO.

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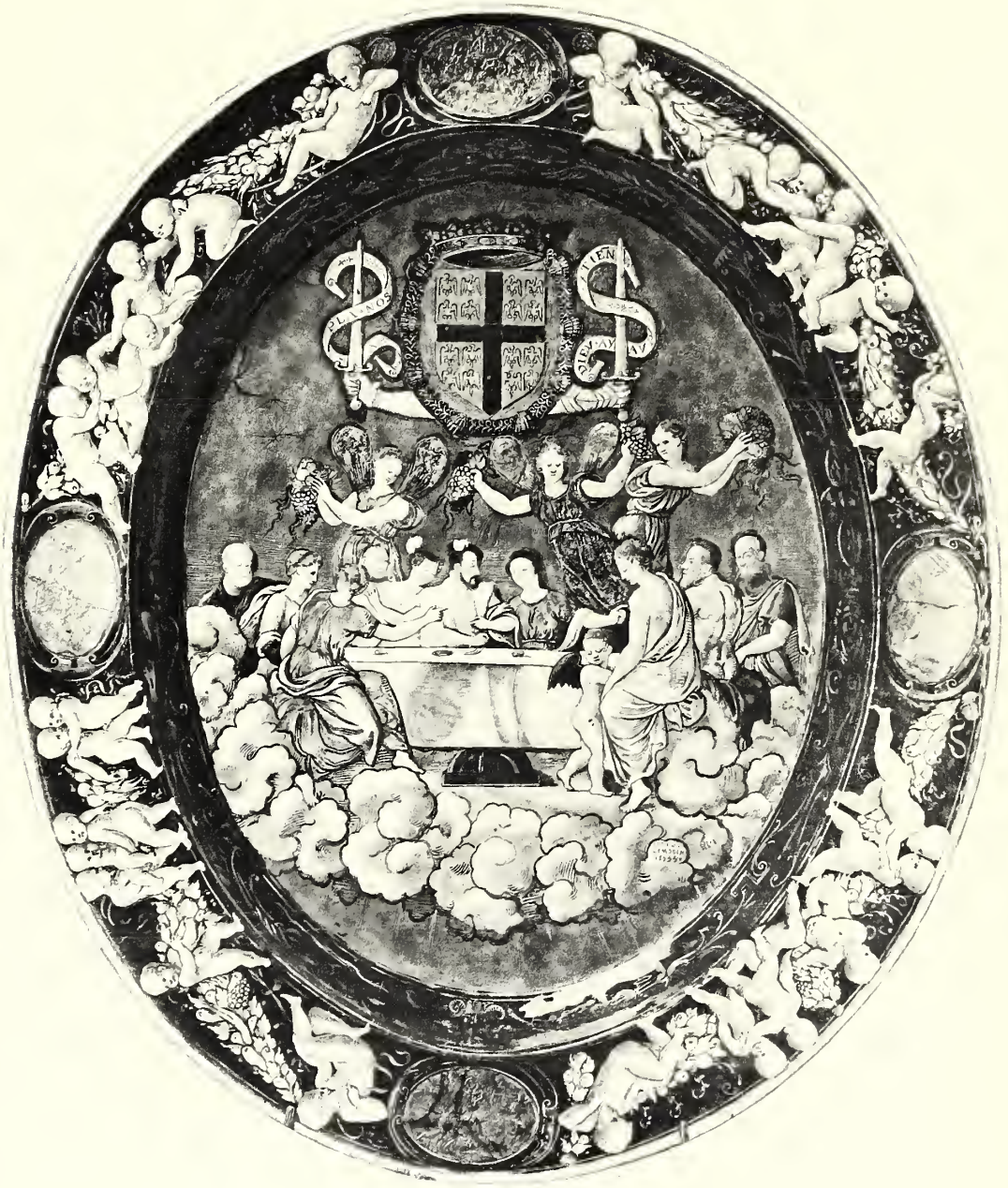


OVAL ENAMEL PLATTER, DATED 1555

BY LEONARD LIMOSIN. KNOWN AS THE *FESTIN DES DIEUX*. REPRESENTING HENRI II AND PERSONAGES OF HIS COURT

Loaned by Baron Adolphe de Rothschild

PHOTOGRAVURE

SHRINE OF SAINT AIGNAN, IN GOLD, CHAMPLEVÉ ENAMEL, OF THE XIIIth CENTURY.
LOANED BY THE CATHÉDRALE DE CHARTRES.

RETROSPECTIVE COLLECTIONS

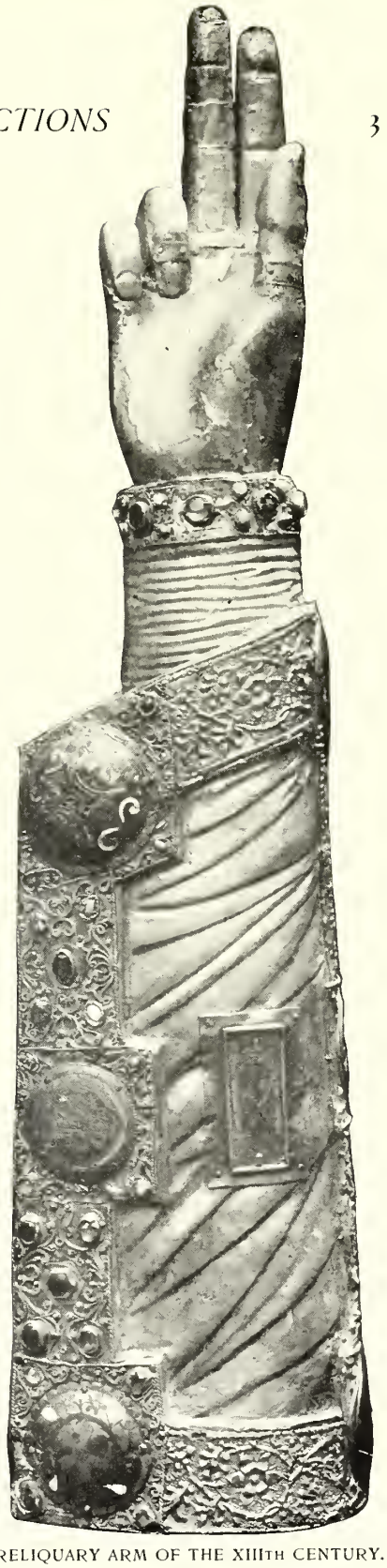
Gallic, Gallo-Roman, and Barbarian Antiquities

The original idea of the promoters of the *Exposition Rétrospective des Beaux-Arts* in 1900 was to place at the beginning of the circular gallery of the Petit Palais a number of glass cases containing carefully selected specimens of instruments of hewn or polished stone. The purpose was to go back to the most ancient evidences of human activity in France; it did not, however, include an exhibit of monuments of national art. But this projected introduction to the Exposition was afterward abandoned, as being too distant in point of time and not sufficiently

instructive for the multitude; in its place, that is to say, at the left hand extremity of the gallery, was put a single granite statue, a Mercury roughly carved by a Gallic sculptor after an image brought into France by the victorious Romans. The Latin toga is draped awkwardly about the thickset body; the winged cap invented by the Greeks forms a most inappropriate covering for the great, bearded head; it is a Gaul disguised as a denaturalized god; a work which, although grotesque at first sight, assumes a strange grandeur if one chooses to detect in it one of the earliest attempts to apply personal observation to models from foreign lands—the germ, still without form, of French art.

It would be absurd to waste many moments in deciphering the riddle of that ancient, roughly executed figure. The room at the door of which it stands, and which is the first of the vast treasure-house of collections, lends itself much more readily to reflections of a similar nature. For in that room, arranged not unnaturally in the simplest way, are displayed the most primitive works of art made on Gallic soil or brought thither by the vast hordes of barbarians who inundated Gaul from the East in the first centuries of the Christian era. Some of them are so simple that one can well believe that they have not changed at all since the uncertain period when the Aryans, setting out from the lofty plateaus of Asia, settled in the fields and forests of France, bringing with them a civilization already well advanced doubtless, some methods of cultivating the soil, and the science of transforming certain metals taken from the earth into ornaments, weapons for hunting, or instruments of toil. In all the provinces such products have been found, mingled with the ashes of places of sepulture; and the cases contain specimens collected in the most dissimilar places: a bronze ornament consisting of concentric disks comes from Lons-le-Saulnier, at the foot of the Jura; bracelets of the same metal, buckles, belt-clasps, and necklaces, have been loaned by collectors in Champagne, by the Museum of Narbonne, by gentlemen of means in Péronne in the north, Beaune and Mâcon in the east, Gers in

the southwest. Side by side with these timid essays in the field of art, others executed with remarkable skill mark the successive invasions of more warlike and more civilized strangers. A mutilated stone *danseuse*, found among the ruins of a Gallo-Roman villa near Moulins, a figure of a child lying beside a dog, from Nuits in the Côte d'Or, small terra cotta figures and potter's casts, from the collection of Doctor Plicque of Lezoux in the Puy-de-Dome, bear witness, like the granite Mercury referred to above, to the influence of Greek art, modified but little by the Romans who brought it into France. All the other articles, which are almost exclusively personal ornaments, come from the Franks, Burgundians, Visigoths, all the warlike tribes who hurled themselves on the Aryan Gauls and settled permanently in their fertile domain. It is still such a perplexing problem to decide to which of these various tribes the paternity of these works is to be ascribed that scholars have adopted the custom —followed in the catalogue of the Exposition—of giving them the indefinite designation of *barbarian*. Nothing could be more unjust than this designation if it is to be taken in its literal meaning



RELIQUARY ARM OF THE XIIITH CENTURY.

of uncivilized and savage. On the contrary, it would seem difficult to parallel the science of decorative simplicity, the felicitous taste of the stones and bits of glass, set in bronze, silver, or gold, of such ornaments as the belt-clasp found at Monceau-le-Neuf (Aisne), the ear-rings loaned by M. Boulanger of Péronne, the buckles from the Museums of Troyes and Amiens, the clasp from the Museum of Orléans, or that double buckle from Arras, which represents a griffin with its head turned back, biting its bronze and gold wing, with designs in filigree and a sprinkling of garnets. The word *barbarian* certainly will not come to the lips of those who, after examining the rough work of the Gallic and Gallo-Roman ornaments, glance at the delicate handiwork of this more modern jewelry. Similar objects have been found outside of France, in Bohemia, Hungary, Roumania, Russia, Siberia; all along the endless path of the invading hordes who set out from Asia and paused only at the Atlantic. Everywhere there are the same designs, the same shapes, the same favorite scheme of decoration of a bird with hooked beak, the *gypaëtus* of the Scythians or the sparrow-hawk of the Egyptians—the common symbol of races sprung from the same Asiatic root.

This last phrase suggests the conclusion to be drawn from the wonderful little museum in the first room of the *Exposition Rétrospective*. All French art was born of elements brought from the East, whether through the medium of the Romans, pupils of the Greeks who had themselves received lessons from Persia and Egypt, or through the medium of the migratory tribes, who came from Asia in a straight line, or after a détour through the Scandinavian countries. In fact, these first centuries of the Middle Ages, which historians have accustomed us to look upon as simply a lamentable chaos, are a period of vast labor, during which the old race receives from all directions the contributions of a distant civilization on the point of coming to a standstill, assimilates them, and transforms them in accordance with its own peculiar genius, soon to restore them to the world in a wonderfully beautiful harvest.

Ivories

In an exhibition covering all the manifestations of art in France for two thousand years, but confined within the walls of a building of the size of the Petit Palais, one can hardly think of tracing the impressive development of sculpture during the Middle Ages by monuments like those which adorn the old churches. Carved woods and, above all, ivories fortunately make it possible to avoid so serious a hiatus in a work which it was desired to make complete. Indeed, such figures as those of the Virgin, and of the Angel of the Annunciation, belonging to different owners, MM. Léon Garnier and Georges Chalandon, and by a happy chance brought together there, afford by their admirable outlines a most satisfactory idea of the finest monumental works of the XIIIth Century, just as the terra cottas of Tanagra arouse the same powerful and discriminating emotion as the grandest Greek statues.

The collection of ivories gathered from every corner of France in 1900 is one upon which any museum may well look with envy. The art of barbarous times is represented by combs with almost no decoration, which are curious rather than beautiful; Roman art, by various works, the most valuable of which are three of the diptychs which the consuls were accustomed to send to the great functionaries to advise them of their entering upon their duties, and by which the great families announced some important occurrence, such as a marriage, or a recovery from sickness. It will be seen that these two-leaved tablets of ivory, skilfully carved, and intended to contain written missives within, may rightfully be called the ancestors of visiting-cards and notes of invitation. In truth, neither the diptych from Justinianus, consul at Constantinople in 521, with his coronet and his crest, nor the diptych contributed by the cathedral of Bourges, showing the consul between two great personages at a combat in the hippodrome between wild beasts and gladiators, nor the one from the Library of Sens, in which Bacchus in a chariot

drawn by a centaur and Diana in another drawn by bulls symbolize the rising of the sun and moon, was made on the soil of Gaul. Doubtless, they were sent as gifts to bishops, and were jealously preserved in the treasuries of the cathedrals, to be used as covers for lists of church saints; indeed, the one last mentioned, that from Sens, contains to this day, and has contained since the XIIIth Century, a manuscript description of certain semi-pagan ceremonies known by the name of *Office des Fous* and *Prose de l'Ane*. However, they were clearly entitled to be placed at the beginning of the series of French ivories, because they were the first models copied by French sculptors, like the *pyxis*, also from Sens,—a box decorated with figures of men fighting with tigers, now used to contain the consecrated host, but originally intended as a toilet article for women.

The rarity of monuments of the Carlovingian and Roman periods, a few specimens of which may be seen in the Petit Palais, proves that we must not conclude from what has been said above that a new and individual school followed promptly upon the heels of the classical traditions. The ornamentation of the liturgical combs with which Saint Loup at Sens and Saint Ganzelin at Toul arranged their hair as they ascended the steps of the altar, according to the ancient Christian custom; the plaque from the Museum of Orléans representing the Christ, between Moses and Isaac, trampling the devil under foot; and the Evangelistary from the Abbey of Morienval, indicate that in the IXth and Xth Centuries the invention of sculptors, far from becoming individualized, bent its energies to the imitation of Byzantine productions with an ardor which might have had an extraordinary influence on the destiny of French art if it had endured. Fortunately, the partition of Charlemagne's empire permitted the return of barbarian models or of a healthy Latin tradition by means of the Anglo-Saxon missions which made their way into Germany and Italy, as well as by means of the incursions of the Normans.

BOUILLOIRE (FOR HEATING WATER) OF BRONZE, REPRESENTING THE LEGEND OF ARISTOTLE.

There are some works characteristic of that last stage of the age of transition which is called the Roman period, and in their simplicity and lack of finish one cannot fail to discern a tendency to bring forth at last a new art, the Gothic, by a final blending of the Græco-Roman, Byzantine, and barbarian styles. It would not be possible, therefore, to pass over without mention the *taus*, or tips of episcopal croziers, in the shape of a T, dating from the XIth Century, on which we see sirens or lions' heads made from walrus tusks; the *oliphants*—hunting-horns and trumpets made of the ends of elephant tusks, whence their name—of the Puy-de-Dome, Arles, Rouen, Angers, Toulouse, and Clermont, richly

decorated with figures of animals; and the chess-men, some of which, notably those of MM. Paul Garnier and Albert Maignan, bear figures of warriors like those which adorn the Bayeux tapestries.

Carving on ivory, following in the path of monumental carving, took an upward flight in the XIIIth and XIVth Centuries, which explains the multitude of chefs-d'œuvre which the organizers of the *Exposition Rétrospective* have been able to collect. Especially noteworthy are the representations of the Virgin, whose cult reached its height in the XIIIth Century, and the various groups inspired by such works as Jacques de Voragine's *Golden Legend*, a popular summary of the most venerable religious traditions.

It is impossible to present here even a simple enumeration of all the beautiful productions of artists whose names have never been known, which represent, in the collection at the Petit Palais, the marvellous development of sculpture in the later years of the Middle Ages. We mentioned at the beginning of this chapter the Annunciation belonging to MM. Chalandon and Garnier; the grace of that composition, the exquisite realism of the figures and attitudes, and the cunning arrangement of the draperies, are equalled only in the glorious days of Greece. In almost the same rank with that masterpiece must be placed the Virgin belonging to Baron Oppenheim of Cologne, that from the church of Villeneuve-les-Avignon, and that of M. Martin le Roy. The XIVth Century, to which the two last-mentioned works belong, was also memorable by reason of certain new elements of decoration derived from the profane literature of the preceding centuries. The popular romance, the *Attaque du Château d'Amour*, inspired the maker of the mirror-boxes owned by Madame la Marquise Arconati-Visconti, M. Garnier, and M. Doistau; the casket contributed by Baron Oppenheim presents a multitude of instances: Alexander and Aristotle, a jousting, the fountain of Jouvence, a knight rescuing a woman, Tristan and Isolde, and Lancelot crossing a river on his sword.

LION ATTACKING A HORSEMAN

BRONZE DECORATION OF THE EXTREMITY OF THE POLE OF A CHARIOT. GALLO-ROMAN PERIOD

Loaned by the Musée Saint-Raymond of Toulouse

PHOTOGRAVURE

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The development of monumental sculpture at the close of the XIVth Century caused ivory to be neglected. In the XVth Century, specimens of such value as the Annunciation, then owned by Philippe le Bon, Duc de Bourgogne (loaned by the Museum of Langres), are very rare; in the XVIth, they become still more rare, and a few noteworthy specimens, such as a Magdalen in the André collection, and the valuable knife erroneously attributed to Diane de Poitiers, are simply the last flashes of an art on the verge of extinction. In the XVIIth Century, the workers in ivory from the north of France are almost the only ones of their craft who deserve the name of artists; we can estimate their merits by the bas-relief, Apollo and Marsyas, by Van Ospstal, or the Virgin loaned by the Museum of Cambrai. In the XVIIIth Century, ivory was used only by the skilful dealers in gewgaws who flourished at the fastidious courts of the Regent, Louis XV, and Louis XVI. Beside the wonderful Virgins of the Middle Ages, one has a feeling of compassion as he examines a glass case which contains nothing except snuff-graters, shuttles, knife-hilts, boxes, and a whistle.

Of late years, some artists have begun anew to work upon the more valuable materials, especially ivory. Let us hope that they will bring about the revival of an art which, if we may judge by what we see at the Petit Palais, represented one of the noblest aspirations toward the beautiful.

Bronze, Brass-work, Iron-work, Lead, Pewter

The room set aside for articles made of metals, in order to be complete, must necessarily begin with a collection of fragments of bronze utensils and weapons, as the Gauls excelled in working in that metal a long, long while before the Roman conquest. It was considered that that primitive art could be no more adequately represented than by the ornaments and the fine series of long swords in the shape of willow

leaves which form part of the Morel collection; and they have been placed in the first room, already described, which serves as an introduction to all the others. Consequently, the oldest works which appear in the third room go no further back than the Vth and VIth Centuries; although exhumed from Gallic soil, they bear so plainly the marks of Roman, and in some cases even of Greek, manufacture that they cannot be connected with native art otherwise than as the models which inspired the first artisans. Some of them even deserve a place among antiques of the most famous epochs of art, like the *Morpheus* found at Étaples, the *Hermes* found at Roye, or the lovely *Venus* from Chambéry, who is twisting a lock of her hair in her fingers. The Gallo-Roman works then could be nothing else than more or less servile imitations: the statue of Apollo exhumed at Vaupoisson and owned by the Museum of Troyes, the Jupiter Serapis and the Jupiter Taranis of the Bosteaux-Paris collection, the Satyr from Beaune, the numerous lamps, and the representations of animals, including the traditional Gallic wild boar, do not bear the slightest trace of originality; they display, however, unerring skill in casting, a process which was not likely to fail the artist who should attempt at last to depart from classical ideas.

Such an artist, it seems to us, was he who produced the exceedingly striking decoration of a chariot-pole from the Museum of Toulouse, which represents a man mounted on a rearing horse, attacked by a tigress. Although this specimen incontestably belongs in the so-called Gallo-Roman period, we think that others will detect in it, as we do, that blending of Roman with Oriental, or barbarian, art, which is the foundation of our national style, and at the same time a freedom of execution which is the stamp of individual genius; it seems to us impossible to examine the work, especially the wild beast, without likening it rather to the sturdy simplicity of which Assyrian monuments furnish so many examples, than to the puerile execution of the circus beasts in the consular diptych from Bourges which we have mentioned elsewhere.

It was essential to dwell upon the character of this specimen, for, in the whole collection of works in metal, there is nothing between it and works executed in the XIth and XIIth Centuries which indicates an art that has become altogether original. The most typical of these last is the fragment of the foot of a chandelier with seven branches, from the

IVORY DIPTYCH OF THE VIth CENTURY, REPRESENTING THE TRIUMPHS OF DIANA AND OF BACCHUS, MOUNTED IN A BINDING.

LOANED BY THE BIBLIOTHÈQUE DE SENS.

church of Saint-Rémy, at Reims. In it there is no longer any trace of the Roman tradition; it is a genuinely novel and striking creation, this

dragon vomiting lions that snap at his ears, amid an ornamentation of human beings and fabulous creatures, inextricably intertwined: grace and charm are not yet in evidence, but there is already a degree of skill in decorative arrangement which will never be surpassed.

A less extravagant but no less remarkable power of imagination characterizes all the small pieces of brass-work of the XIIth and XIIIth Centuries, which fill a case centrally placed. As every one knows, the name *dinanderie* was applied to brass-work because it was the founders of the Dinant district who, so it is believed, first conceived the idea of combining with copper the zinc which they found in abundance in Flanders. Under their hands and those of their pupils, this easily-worked metal assumed the most picturesque shapes, but one invariably detects therein a curiously keen observation of nature. We will cite as notable examples of this peculiarity the torch contributed by Baron Oppenheim, formed of a man mounted on a lion and holding in a very difficult but most lifelike position the shaft and *bobèche* of the luminary resting on his shoulders; and the warrior, belonging to M. Georges Salting, who sits his horse with such stately dignity and so naturally. The romances of chivalry, or ancient legends mutilated by strolling minstrels, furnished most of the subjects developed by the workers in brass; there are candlesticks, or *flambiaux de poing* as they were called, of the type of the ones we have just mentioned; there are *aquamaniles*, or water-jugs provided with a handle and a cock, representing a siren, a horse-man, a lion, a man on a griffin, referring doubtless to the legend of Alexander, or a woman seated on the back of a man walking on all fours, illustrative of the *Lai d'Aristote*, a popular ballad which repre-sented the famous philosopher as overpowered by the amorous muse of Dame Campaspe. This last-mentioned work belongs to the Chabrières collection.

The art of working in copper, like all the other arts, kept pace with the transformation in manners as civilization became more and more

SAINTE FOY

RELIQUARY STATUE OF HAMMERED GOLD, ENCRUSTED WITH PRECIOUS STONES AND ENAMELS, OF THE TENTH CENTURY

From the Treasury of the Cathedral of Conques

PHOTOGRAVURE

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refined. We can judge of the extent of this transformation from the specimens on exhibition of the close of the XIVth and the beginning of the XVth Century; while gaining in purity of form, they have lost the simplicity which gave due effect to the force of the material employed. This primitive quality remains only in instruments in common use, as in the beautiful measures from the Museum of Toulouse, and the mortars belonging to M. Edmond Guérin, or in the objects used by the Church, which remained true to the old traditions.

In the XVIth Century, bronze recovered its former value to a great degree, in the hands of the admirable sculptors to whom the Renaissance gave birth. We will refer particularly to two of the numerous examples to be seen at the Petit Palais: first, a large sphinx with a woman's head, studded with jewels and covered with a saddle-cloth adorned with designs of foliage (a satirical conception which was repeated in the XVIIIth Century), an excellent piece of casting loaned by the Museum of Aix; and, secondly, the bust of Jean de Morvilliers, Bishop of Orléans, by Germain Pilon. The freedom of execution, and at the same time the delicacy of touch apparent in the details of the prelate's physiognomy,—he was a diplomatist renowned for his tenacity,—render this masterpiece worthy of a place in the same rank with the busts of the Valois or that of Chancellor de Birague at the Louvre.

Since then, the taste for sculpture in bronze has not again disappeared. In the XVIIth Century, a Varin produced the superb bust of Cardinal Richelieu loaned by the Bibliothèque Mazarine; a Michael Anguier, the Amphitrite owned by M. le Baron de Schlichting; in the XVIIIth, Coysevoux in all probability executed the Jupiter belonging to M. le Baron Gustave de Rothschild. We pass by without special mention the numerous artists of those two periods who decorated articles of furniture with copper, for we shall meet them again in a subsequent chapter. We cannot, however, pass from bronze to iron without noting the fact that lead, which flourished in the Middle Ages, is represented in the collection at

the Petit Palais by the beautiful baptismal fonts from the churches of Lombez, Puycasquier, and Amiens, and pewter by two chefs-d'œuvre of the master (François Briot) who employed it so successfully in the XVIIth Century—a pair of candlesticks (Collection Bardac) and a ewer and basin (Collection Henri Vever).

In the matter of iron-work there was even less hope than in respect to copper of exhibiting an unbroken line of specimens of the art from its beginning; for while oxidation often encrusts the latter with a patina which embellishes it, it is not so with iron, which is destroyed by rust. Now, as we observed when we began, the exhibition at the Petit Palais is an exhibition of *art* and not of wretched relics. That is why, aside from the bell of Sainte-Godeberthe's at Noyon, which dates from the VIIth Century, none of the oldest specimens of iron-work are of earlier date than the XIIIth Century. It was necessary, therefore, to abandon the idea of exhibiting specimens of the swords famous in the romaunts of chivalry in the Middle Ages—*Durandal*, which Roland broke at Roncevaux to prevent its falling into the hands of the Saracens, Ogier the Dane's *Cortain*, Charlemagne's *Joyeuse*, and Olivier's *Hauteclère*. But the heroic times had not fully passed when warriors wielded the excellent blades, in most cases bearing raised inscriptions in silver or copper, contributed by the Museums of Péronne, Amiens, and Saint-Omer. The one from the Museum of Bourges dates from the XIVth Century, the period of the epic combats of which Froissart was the chronicler, and in which, as he says, "wonderfully lusty blows" (*merveilleusement grands horions*) were dealt. The one from the Museum of Dijon dates from the XVth Century, that marvellous epoch when Jeanne d'Arc exhumed at Sainte Catherine de Fierbois the consecrated weapon which was destined to restore France to the king; it bears on its blade the royal arms and those of Orléans, the date of 1419, and the double inscription *Charles Septiesme* and *Vaucouleu.*

In the latter part of that century, powder began to supplant the sword of war. The first fire-arms were heavy and inartistic, as we can

BUST OF A WOMAN, IN PAINTED WOOD; END OF XVTH CENTURY.
LOANED BY M. MOHL.

judge by the *bombarde* and *canon à bras* from Clermont-Ferrand; but we may measure the rapidity of the progress made in the science of killing at a distance, by examining the small weapon (XVIth Century), beautifully chased with foliage, emblems, and mottoes, which to-day embellishes the abode of Madame la Marquise Arconati-Visconti, or the matchlock arquebuse, richly encrusted with ivory and mother-of-pearl, which comes from Saint-Etienne; other fire-arms of equally rich workmanship represent the reign of Louis XIII, who was a great hunter, and an enthusiastic collector of arquebuses; they bring this special series to a close.

Defensive armor, the French origin of which may be considered as established, is very rare prior to the XVIth Century; so that we do not think it necessary to dwell upon the oldest specimens to be seen at the Petit Palais, such as the conical helmet of the XIIth Century, found at Vézeronces, which certainly never covered a human head, or the coat of mail with head-piece, said to have belonged to Philippe le Bel, which no more belonged to that king than a certain red doublet was really the property of Charles le Bel, or than certain fragments of armor were parts of the cuirass of Charles V. These specimens would be none the less interesting on that account, except for the fact that we have the most exact knowledge of military costumes, from the time of Charlemagne, through the medium of literary monuments, sculpture, and embroidery.

The artistic movement of the Renaissance, originating in Italy, was the apogee of magnificence in the matter of armor. Perhaps it would be proper to cite as our first example in this connection the superb "harness" of François I, placed on the equestrian statue at the very entrance to the Petit Palais; but truth compels us to state that its simple yet elegant shape, its ornamentation of raised and gilded fleurs-de-lis, its bands of flowers engraved in aqua fortis, are the work of the armorer Joerg Sensenhofer of Innsprück. Executed at the order of Ferdinand I, to be presented to the King of France, it did not leave Austria until the XIXth Century, at the behest of Napoleon I, and it has since been in the artillery museum. French patriotism may be consoled, in default of this chef-d'œuvre, by two superb half-suits of armor: one, found in a garret in Bourgogne, belonged to Henri II, and now forms part of the Sigismond Bardac collection; nothing more admirable can be imagined than its decoration in repoussé iron-work, and the gilt foliage and masks of its *armet*, or closed helmet; the *bourguignote*, or open helmet, is the property of the Louvre. The other suit, which comes from the Museum of Draguignan, is attributed with no great certainty to François II, husband of the ill-fated Mary Stuart; the wonderful richness of its alternating

CANDELABRA AND AQUAMANILES OF BRONZE; XIIth CENTURY.

bands of burnished, carved, and gilded steel makes it, whoever may have been its wearer, one of the most noteworthy chefs-d'œuvre of the iron-worker's art.

Cutlery may properly be placed beside armor-making, although the specimens of the first order exhibited at the Petit Palais were used only as peaceful implements of the hunting-field or the table. The most richly decorated knives, of which alone we shall make special mention in order to keep within bounds in the matter of enumeration, are those of the *écuyer tranchant*, that is to say, the carver, of Philippe le Bon, Duc de Bourgogne (father of Charles le Téméraire), who, toward the close of his life, developed an insatiable passion for ceremonial, fêtes, and valuable works; they are sheathed in copper scabbards, engraved with the ducal crest, and the enamelled copper hilts bear the device *Aultre narai*,—"I will have no other,"—which the prince adopted at the time of his marriage to Isabella of Portugal, the last of his wives.

A large collection, in chronological sequence, of household utensils, which, however, bear the marks of very skilful workmanship, completes the display of iron-work in the room allotted to that metal. As the projectors had no idea of undertaking to represent in so restricted a space

the whole history of the successive transformations of each object, it follows that they have admitted only typical examples, very carefully selected, which merit extended description; such, for instance, as the moulds for consecrated wafers from Mailhac, the candelabra from Noyon, the lecterns from Rouen, Narbonne, or Limoges, the chests from Bourges, the andirons from Rouen, the chafing-dishes from Beauvais, even the fragments of grating belonging to M. Doistau, and M. Artus's corkscrew. The great art of locksmithery is illustrated in a single glass case, wonderfully interesting; the exhibit does not include any examples earlier than the XVth Century. There are the Gothic locks applied to complicated and ingenious boxes resembling miniature cathedrals, in which not even the statues of saints in niches are lacking, nor rose-windows of stained glass; there are several examples in the Doistau and Dallemagne collections. Then there are Renaissance keys, like the one from the Museum of the Collégiale Saint-Raymond at Toulouse, the ring of which, formed by two chimeras back to back, presents an epitome of the new Italianized architecture of an Androuet Du Cerceau. There are masterpieces of mechanism, too, which served no purpose except to enable journeymen who made them to become masters in their guild, and others which were ingenious and formidable defensive appliances, like the dainty XVIIth Century lock from the Calvet Museum at Avignon, which caught and held fast in a vise the wrist of the imprudent wight who was unacquainted with its secret.

Ceramics

Thanks to the collaboration of the owners of some very important collections, the exhibition of ceramics at the Petit Palais is the most complete that has ever been seen. From the Gallo-Roman pottery to the daintiest porcelains produced by the factory at Sèvres toward the close of the reign of Louis XV, we can follow through two rooms the unceasing

THE ANNUNCIATION

IVORIES OF THE THIRTEENTH CENTURY

"The Angel Gabriel" loaned by M. G. Chalandon. "The Virgin" loaned by M. P. Garnier

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PHOTOGRAVURE

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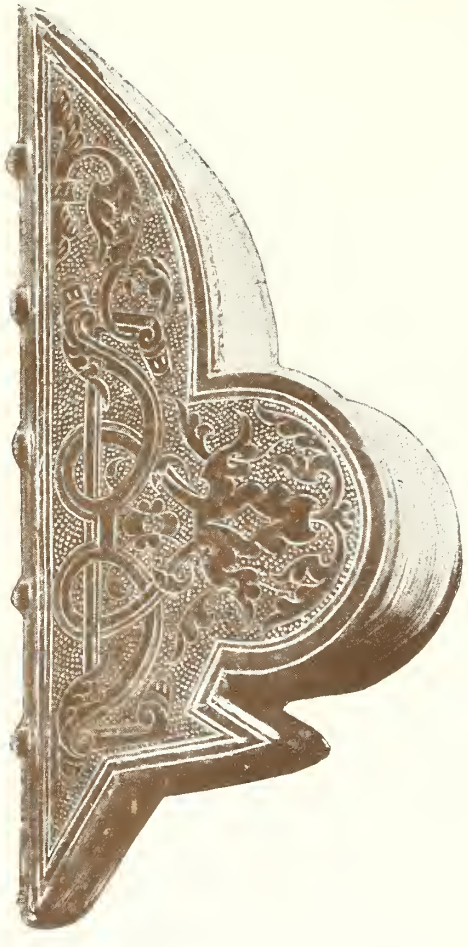
and, in so many instances, brilliantly successful efforts of French ceramists. We will not venture, however, to assert that the collection is likely to appear to everybody, or, indeed, that it appears to ourselves, to be free from puzzling hiatuses and obscure features, especially in the period of the Middle Ages. It is the fault of the erudite experts, who have hitherto been too much addicted to special study of their favorite schools, and have revealed all that they know regarding the secrets of the manufacture of pottery and concerning the diverse marks of the different workmen, but have lacked sufficient curiosity to go back to the origin of the art and try to elucidate it. We choose to believe that the unique occasion which has led to the gathering of such a ceramic collection in the year 1900, will suggest to some broad-minded individual the idea of seeking out and bringing at last into plain view the thread of this labyrinth, which very few people had suspected before the days of Bernard Palissy; that is to say, before the middle of the XVIth Century.

To do this it would not be necessary to go back so far as the Gallic pottery. It has little in its favor save its outlines, which are sometimes not ungraceful, for the material is uniformly dingy, porous, and fragile. No specimens of it have been placed in the Exposition; they would have afforded additional arguments in favor of the general rule developed throughout this volume—that French art, in whatever form it is manifested, is, from beginning to end, the issue of importations from the East.

Assuredly there is a very different result to be attained by a careful study of the great collection of Gallo-Roman jars and fragments, formed by the late Doctor Plicque in Auvergne. In the shape of those pretty specimens, red and smooth and polished, and embellished with stamped figures or with drawings, we recognize Latin models; but, at the same time, we detect what has already interested us so deeply in the study of ivory and bronze,—a visible effort at individual interpretation, a direct observation of nature; in a word, the first indications, still very timid and

unskilful, of a national art. The phrase will appear very ambitious to those who examine superficially the caricaturish medallions in terra cotta which are prominent among the objects to which we allude; on reflection, however, we think that they will agree with us.

It is quite generally agreed that the warlike hordes who invaded Gaul brought only barbarism in their train. We have already shown how untenable so general a doctrine becomes when we examine the Frankish, Visigothic, and Burgundian jewels, superb works which we should not be surprised to see become fashionable once more in the near future. We should not be more pessimistic with respect to ceramics simply because in the tombs of some barbarian chiefs there have been found commonplace pieces of pottery which seemed to indicate a recurrence to the worst period of the art in Gaul. The remains of the ceramics of the Middle Ages, collected from every nook and corner of the provinces of France, and shown in a single case, furnish superabundant proof that during the centuries which are most obscure to us the potters did not cease to work, to note down the formulæ which were brought hither from the East, and to strive to create. No serious critic would consent to-day to believe in the uninspired production, in the XIIIth and XIVth Centuries, of the red and white tiles covered with transparent glaze from the Hospital at Tonneru,



LIVRE D'HEURES OF DIANE DE POITIERS.
LOANED BY THE BIBLIOTHÈQUE D'AMIENS.

of the green tiles with the face of Saint Julien sent from Brioude, of the enamelled jar of Jeanne d'Abbeville, of the Narbonne pottery with its metallic gloss, of the blue stoneware of Beauvais, which was deemed of sufficient value in the XIIth Century to be presented to sovereigns in the setting of jewelry.

In the XVth Century, French ceramic art had attained a variety in the shapes of its products, and in the quality and coloring of the glaze, which is proved, better than any words of ours could prove it, by the long list of beautiful examples collected by the organizers of the *Exposition Rétrospective*. Italian art makes itself plainly manifest, and begins, as in every branch of art, to introduce new elements. Under François I, one Girolamo della Robbia is summoned from Florence to construct the earthenware Palais de Madrid in the Bois de Boulogne; the Montmorencys and the D'Urfes commission Massot Abaquesne, a ceramist of Rouen who imitates the Italians, to provide decorative pavements for their châteaux; and enormous prices are paid, too, for the wares of Urbino, Faenza, and Venice, and for that delicate gray pottery—undeniably French—of which only about sixty pieces are still in existence, and which is said by some to have originated at Oiron, by others, at Saint-Porchaire.

It is at this moment, when the ceramic art is in an extraordinarily flourishing condition, and a keen search for rarities is in progress everywhere, for every find is worth money and honors, that Bernard Palissy appears on the stage. It will be seen that they who, relying upon tradition, choose to look upon that great man as in some sort the creator of French pottery, are in error. Palissy, a man of profound and ingenious intellect, sought, like so many others, a valuable product which could have been nothing else than Chinese porcelain. He succeeded in producing something very different: dishes liberally supplied with models in relief of animals, shells, and plants, which he succeeded in covering with an extremely brilliant glaze. This is enough to entitle him to the central case in the Petit Palais which he occupies with all his disciples; but, without

seeking to detract from his renown, it must be said that he was simply the leader of a school, and of a school which had not a very long life.

It would be impossible, within the narrow limits to which we are confined, to examine in succession all of the great manufactories of earthenware which have been awarded a place in the Exposition; Nîmes, Nevers, Rouen, Lyon, Sinceny, Moustiers, Lille, Bordeaux, Strasbourg, Saint-Clément, Avignon, Goult, Saint-Amand, Rennes, Aprey, Marseille, Sceaux, Saint-Omer, Niederviller, Paris, Apt, Montpellier, La Tour d'Aigues, Meillonas, Agen, and the clever productions of Cyffli in Lorraine paste. Let it suffice to say that the choicest pieces are characteristic not only of the respective centres of production, but also of "their epochs," that is to say, of the changes in style of decoration and in coloring which took place under the influence of changing fashions at periods of which the dates have been fixed with great exactness.

The secret of Chinese porcelain, or, to speak more accurately, of a preparation which imparted to the material a glaze of equal softness and whiteness, was discovered in France at the close of the XVIIth Century by one Louis Poterat, who was in business at Rouen. The *Exposition Rétrospective* has succeeded in obtaining for exhibition one of the very rare pieces of his manufacture, a toilet-jar belonging to the Papillon collection, the blue decoration of which betrays its origin by its similarity to the usual ornamentation of Rouen pottery.

Poterat's first attempts were speedily perfected, and the first French porcelain factory was opened at Saint-Cloud by a manufacturer named Chicanneau, who had a salesroom in Paris near the Place des Victoires. A collection of works, loaned in great part by M. Guérin, demonstrates the excellence of the products of this primordial establishment, where, although they persisted in using no other color than blue for decoration, the milky and transparent quality of the white background merited the praise lavished upon it by the great English doctor Martin Lister in his "Account of Paris, or A Journey to Paris in the year 1698," written after

LARGE ALTAR CANDLESTICK

FROM THE ABBEY OF SAINT-BERTIN. IN GOLD AND CHAMPLEVÉ ENAMEL. PERIOD OF THE THIRTEENTH CENTURY

Loaned by the Musée of Saint-Omer

PHOTOGRAVURE

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his journey to France on a diplomatic mission, in company with the Duke of Portland.

The Chantilly factory, which ranks second in date of creation (1725), is represented by ten of those excellent pieces to which a mixture of pewter in the glaze imparts the delicacy and harmonious blending of tones which make them so precious in the eyes of artists. A grotesque monkey, forming an inkstand, loaned by M. André, revives the memory of Louis Henri, Prince de Condé, an enthusiastic collector of artistic antiquities from the far East, who was a patron of the new enterprise.

Following his example, the Duc de Villeroy built, in 1735, on his estate of Mennecy in Seine-et-Oise, a factory, where the white ware of China was copied with the same perfection as in the other two. A series of beautiful pieces, marked with that great nobleman's initials, exhibit the decorative schemes then most in favor—flowers of many colors, landscapes in monochrome on vases and tableware, and, lastly, fascinating little statues like the *Knife-Grinder* and the *Cider-Seller* belonging to Madame Papillon. A piece in the same collection is of later date than 1773, when the factory was moved from Mennecy to Bourg-la-Reine, by which name it was known thereafter. Three other pieces loaned by the Museum of Arras bear witness to the success achieved about the same time by rival establishments in the north of France.

The central cases of the ceramic section are occupied, as it is right that they should be, by a collection of the finest productions of the royal factory at Sèvres. Two cups and saucers, loaned by Madame Massion and M. Guérin, take us back to the very beginning of the factory, when it was confined within the narrow limits of the riding-school at the Château de Vincennes, where Marquis Orry de Fulvy made his first experiments before obtaining the patronage of Louis XV, that is to say, between 1745 and 1756. Soon after the removal to Sèvres, the managers of the factory, who were Hellot, director of the Academy of Sciences,

Duplessis the jeweler, and Bachelier the painter, obtained results which made it the first factory in the world.

Mademoiselle Grandjean has loaned some specimens, famous in the world of collectors, of the different varieties of work which were produced during that most flourishing period of the Factory of Sèvres. The king's blue, the Dubarry flesh-pink, the Pompadour pink, the turquoise, the olive-green, and the gold, form a collection which cannot fail to afford an exquisite spectacle, even to the most profane eye.

Two table-pieces and a complete breakfast service mark the time when Sèvres, in order not to lag behind the foreign factories, perforce decided to adopt the hard porcelain (*pâte dure*) in conjunction with the soft porcelain (*pâte tendre*), that is to say, to cease to confine its product to artificial porcelain so-called, which is so well adapted to give full effect to the most artful devices of the ceramist's palette, but is so soon ruined by use; in 1709 it had been demonstrated in Germany that an exact equivalent of the China ware could be obtained by the use of a natural clay, kaolin; the discovery of kaolin at Saint-Yrieix, in France, removed the last pretext for neglecting an economical process in favor of a process so expensive that the product was a luxury pure and simple.

The exhibition in the Petit Palais comes to an end with the introduction of the *pâte dure*, which completely superseded the *pâte tendre* at the beginning of the XIXth Century.

Church Treasures

The collaboration of the churches of France, with very few exceptions, in the work undertaken in 1900, by sending the richest objects in their treasure-chests, has made possible the installation, in the very centre of the Palais, of such a museum as was never seen before. Even those persons who, by virtue of their archæological labors and their explorations in provincial dioceses, were familiar with most of the valuable

objects which are still treasured there, despite wars and revolutions, marvelled greatly when they saw them collected for the first time in one place. The reader will see that we should be seriously embarrassed should we undertake to describe each of these objects as it deserves to

DRESSOIR OF THE XVIth CENTURY.
LOANED BY M. CHABRIÈRES-ARLÈS.

be described; for there is no saint's shrine, no piece of gold carving, which does not suggest or explain some problem in art or history. We will,

therefore, pass over the ivories, upon which we have already commented elsewhere, and the tapestries and paintings, of which we shall have something to say in subsequent chapters, and give our attention at this point solely to the goldsmithery and engraved enamels which form the most important and most valuable part of the treasures.

The earliest specimens of the goldsmith's art which we find in the *Exposition Rétrospective* go back to the VIth Century; but it is needless to say that they do not mark the beginning of the art in France, either of working in gold and silver or of setting colored stones and enamels. At the entrance to the galleries, specimens of Gallic, Gallo-Roman, and barbarian jewels afford examples, unfortunately far from perfect, of the considerable works executed with little interruption in the first centuries of the Christian era. They suffice, however, to show us the models, Roman and Asiatic, from which French goldsmithery sprang; this twofold influence worked very powerfully throughout the whole period of the Middle Ages, constantly revived by the works or the inspirations which came from Byzantium, that marvellous capital of the luxurious arts, where Saint John Chrysostom lamented that only goldsmiths were esteemed.

If nothing more had come down to us of the later days of the Merovingian period, and the beginning of the Carlovingian dynasty, than the popular fame of the marvels wrought by Saint-Eloi, the favorite of Kings Clotaire II and Dagobert I, that alone would suffice to give us an idea of the considerable importance attained by the goldsmith's art as early as the VIIth Century. Fortunately, a few monuments, bestowed out of harm's way in village churches, enable us to understand the processes then in use: the shrine from Saint-Benoît-sur-Loire and the two reliquary pictures from Conques, in the Petit Palais, show that the monkish craftsmen of that period simply followed the custom of the barbarians, by engraving very simple figures or ornaments on the metal, and inserting precious stones and bits of glass by a system of *cloisonnements*, or compartments.

LARGE PLAQUE OF ENAMEL CHAMPLEVÉ OF THE TWELFTH CENTURY ·

Representing Geoffroy of Anjou, who, from his habit of wearing a sprig of the common broom of Anjou (the planta genista*) in his helmet, had acquired the famous title of "Plantagenet." This adorned his tomb in the Church of Saint-Julien, at Mans, down to 1562.*

PHOTOGRAVURE

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Two centuries later, that is to say, in the IXth Century, the resources of the goldsmiths were very greatly increased, as is shown by the shrine, justly celebrated in archæology, which Pepin I, King of Aquitaine, presented to the church of Sainte Foy at Conques. In it we see, at the same time, designs stamped on the gold which covers the little casket; polished but uncut stones set in the metal in the primitive style; lapis lazuli, white and red eagles in cloisonné enamel, produced by the process used throughout the East, which consisted in pouring the enamel paste into compartments formed by bands of metal bent into the desired design and held in place by wax on a small sheet of gold or silver; lastly, capitals of pillars decorated according to the wholly novel system of *champlevage* or *taille d'épargne*, which consisted of placing the enamel in grooves made with the graving-tool on the surface of the metal. This church of Conques, in Rouergue, which loans the shrine in question and so many other antiquities of the very greatest value, was for many centuries a most popular place of pilgrimage, thanks to the reputation for performing miracles which it owed to the presence of the relics of Sainte Foy, originally stolen from Agen, where that saint underwent martyrdom in 303. The monks in the monastery adjoining the church, who worked at goldsmithing, in accordance with the constant custom of monks in the Middle Ages, made in the Xth Century the gold statue which occupies a place of honor in the very centre of the *Exposition Rétrospective*. Seated in a priestly attitude, on a throne, with the ample gown all a-glitter with huge precious stones and antique cameos, head proudly erect, and strongly marked features, the long eyes of blue and white enamel give to the face a fixed, haunting expression. All the wild, idolatrous faith of the early days of Christianity is written on that face, inspired, beyond any possible question, by some Byzantine model. For she is a veritable idol, is this Sainte Foy in metal and precious stones, who succeeded at last in expelling from her sanctuary the worship of Jesus Christ, the Virgin, and Saint Peter, the original patrons of the church; who, according to her

biographer, Bernard of Angers, appeared in the guise of a sorceress armed with a hazel wand to those whose jewels she coveted to embellish her throne, who tormented the Abbé of Beauvais in a dream, in order to obtain two golden doves which he possessed, and who snatched the bracelets from the arms of Arsinde, Comtesse de Toulouse.

Among the priceless objects which the generosity of the faithful lavished on the church at Conques, there is at the Petit Palais an *A* of enormous size, adorned with precious stones surrounded by designs in filigree and by figures of angels swinging censers. Legend asserts that it once formed a part of an alphabet, the letters of which Charlemagne distributed among the abbeys in his empire. The fact is that the different parts of the *A* belong to different periods, and that they were probably brought together in the XIIth Century, to decorate, in conjunction with an *Omega*, some crucifix of colossal size.

It was at about the same period that the *champlevé* enamel reappeared in France, there to remain. We have said that it had heretofore been used in certain ornaments of the shrine of Pepin of Aquitaine, in the IXth Century. But this is an isolated instance, whether because at that time the secret was discovered only to be lost again at once, or—a much more interesting conjecture—because that secret had never disappeared altogether since the earliest barbarian invasions which had brought it from Asia.

Whatever the correct solution of the problem may be, it is certain that between the reign of Charlemagne and the year 1050, or thereabout, such masterpieces of the goldsmith's art as the binding of the Evangelistary of Saint Ganzelin, Bishop of Toul, or his chalice, both in the possession of the Cathedral of Nancy, are executed in cloisonné enamel alone. Then we detect a step toward the economical process of the *taille d'épargne* in a small plaque from the Museum of Guéret in which the precious metal is replaced by copper; and in the portable altar of oriental alabaster, from Conques, in which the cloisonné work is cut in one piece from a sheet of copper. A few years later, the champlevé

enamel appears in the medallions on Sainte Foy's casket, adorned with griffins and fantastic quadrupeds (Bardac collection), and in the disks of the shrine from Bellac in Creuse.

Thereafter this excellent and inexpensive substitute for cloisonné becomes domiciled in France, which seems to be entitled to the credit of inventing, or at least of re-inventing, it. Down to the XVth Century, Limoges, which had become the centre of the new industry, produced such a prodigious quantity of works in champlevé enamel, that it was a simple matter to procure an abundant crop of them for the Exposition. The most important, beyond all question, is a large rectangular plaque which, from the XIIth Century down to 1562, adorned the tomb of Geoffroy Plantagenet, in the church of Saint-Julien at Mans, and was then acquired by the town museum; the prince is represented thereon, standing, in court costume and a pointed cap, his drawn sword in his hand, his left side protected by a shield on which are a number of leopards. We will mention also the fine tripod from the Museum of Saint-Omer, which was executed at the same period in workshops on the Meuse or the Rhine, and formerly stood in the abbey of Saint-Bertin, supporting a cross whose garniture of plaques is now at the church of Liessies in the north. The shrines from Mozac (Puy-de-Dome), and from Sainte-Dulcide's at Chamberet, and the psalteries from the cathedrals of Lyon and Saint-Nectaire, indicate the taste for carved and gilded heads without enamel toward the end of the XIIth Century. In the XIIIth Century, the most flourishing period of the enamelling industry at Limoges, hardly a more beautiful piece of work was produced than the casket from the Dubouché Museum, in which all the figures traced on the ground of enamel strewn with rose-shaped scrolls are retraced with the graving-tool. But it is difficult to make a selection among that multitude of enamels, in which the simplification of the design (still of the Byzantine type) cannot prevent our admiring the superb quality of the rich and always harmonious coloring: side by side with the shrines are

decorative bindings, pyxes, boxes to hold the consecrated host, sometimes assuming the shape of doves so that they may cling to the roof of the tabernacle, episcopal and abbatial croziers, boat-shaped boxes for incense, boxes for the consecrated oils, clasps for copes, *gémellions*, or wash-basins, and candlesticks.

At the end of the XVth Century, the champlevé enamel industry disappears; it makes way for another variety of enamel-work which is soon to attain flourishing proportions in the same Limousin region, the chosen centre of all the arts *du feu*, and which we shall study in the following chapter, for its examples occupy a whole room in the Petit Palais.

We must first, however, under pain of leaving this study on the section of religious goldsmithery altogether too incomplete, call attention to the fact that all the enamels, whether cloisonné or champlevé, are encased in settings of wrought metal, and that, although they (the enamels) sometimes, as in certain shrines, form the principal feature, they are much more frequently nothing other than decorative accessories. Very numerous are the objects in the section of religious goldsmithery which, being the product of monastic workshops, are specimens of beating and carving pure and simple. Among those which arouse public interest most keenly are the reliquaries which affect the shape of the limb of which they were destined to contain a fragment: arms, feet, or heads, which latter retained their original name of *chefs*. Among them are some admirable bits of carving, especially of the XIVth Century; as, for instance, the nude figures of Saint Ferréol and Saint Nectaire, or the exquisite and melancholy Sainte Fortunade, patron saint of a small village in Corrèze.

Painted Enamels

The painted enamels have a room to themselves, and the important place which they attained in French art at the moment that champlevé enamels disappeared, entitles them to that special distinction. But, before

TAPESTRY OF THE MIDDLE OF THE FIFTEENTH CENTURY

AT ONE OF THESE REMARKABLE *BALS DES SAUVAGES*, THE WELL-KNOWN HISTORICAL INCIDENT OF THE NARROW ESCAPE FROM BURNING OF CHARLES VI OCCURRED

Loaned by the Church of Notre-Dame de Nantilly, at Saumur

PHOTOGRAVURE

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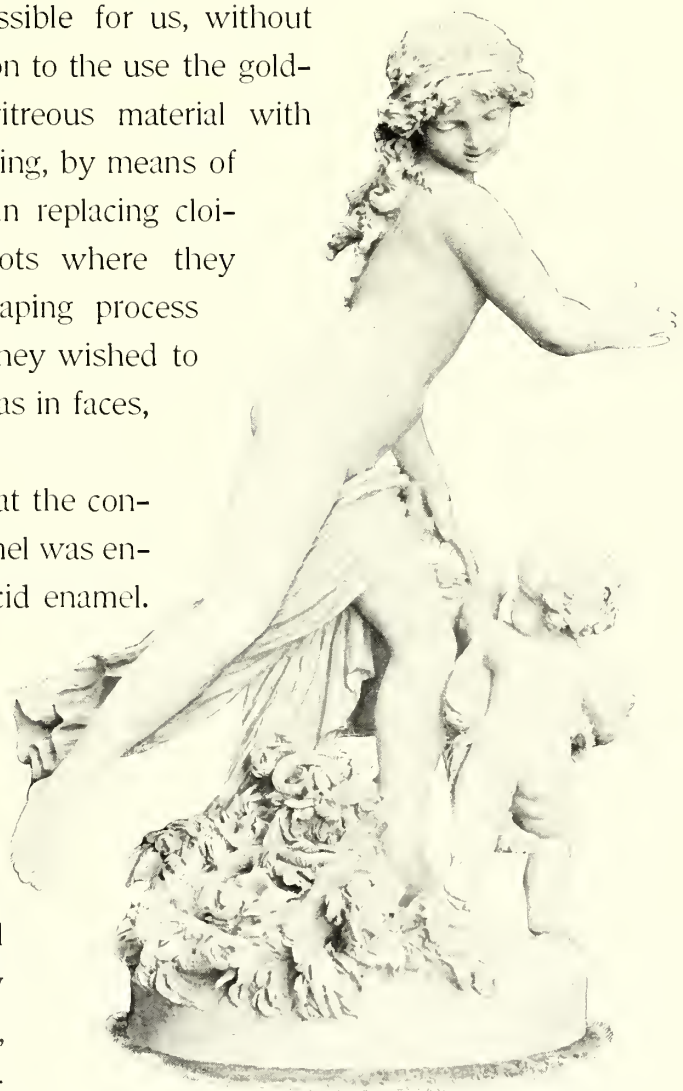
we speak of the priceless specimens which have been assembled there, and trace the progress and decadence of the art, it is necessary to mention the fact that a third variety of enamel had appeared toward the end of the XIIIth Century, and was still in existence in the latter half of the XVIth: we refer to the translucid enamel in relief. The abundance of the subjects of which we had to treat in the chapter on church treasures made it impossible for us, without confusion, to call attention to the use the goldsmiths made of that vitreous material with its beautifully deep coloring, by means of which they succeeded in replacing cloisonné altogether in spots where they desired to allow the shaping process to be seen, and which they wished to color at the same time—as in faces, for example.

We must not jump at the conclusion that painted enamel was engendered by the translucid enamel. Indeed, there is every reason to believe that it was not enamellers but painters on glass who first conceived the idea of applying to sheets of metal the process which they used in staining glass, that is to say, spreading vitrifiable colors with a brush on a plate of



THE SURPRISE. TERRA COTTA BY CLAUDE-MICHEL, CALLED CLODION.

LOANED BY M. LADAN-BOCKARY.

copper, first coated with a layer of enamel, which took the place of the glass.

At such a period as that of the first appearance of painted enamel, that is to say, at the beginning of the Renaissance, when the taste for valuable materials, such as champlevé and translucid enamel among others, increased simultaneously with the diminution of the mania for presenting shrines to churches, a process which promised to effect a more fascinating result than the others, with comparatively little exertion, could not fail to be received with great favor. The oldest specimens shown at the *Exposition Rétrospective* are a series of plaques representing religious scenes—the Crucifixion, Saint Martin dividing his cloak, the Entombment, and the *Adoration of the Magi*, signed by a certain Monvaerni, who has no merit except in the eyes of collectors, for he did nothing more than copy, and copy very awkwardly, certain Flemish paintings. It was, however, a general custom among enamellers to confine themselves to interpreting by their art subjects of which they were provided with the models.

At the head of the great artists of Limoges who monopolized the new method were the four Pénicauds: Nardon Pénicaud, represented by nine works, which are clever reproductions of German religious pictures, in which the flesh has a purple tinge and the clothing is unobtrusively enriched with gold; Jean Pénicaud I, his brother or nephew, author of scenes taken from the Bible or the Æneid, and easily recognizable by the immoderate use which he makes of gold-foil; Jean Pénicaud II, who flourished from 1535 to 1588, and devoted himself especially to effects in black and white, executed with extraordinary skill, witness the *Combat of Samson* from the Museum of Dijon, the *Cavalry Battle* belonging to M. Boy, the *Bearing of the Cross* belonging to M. le Comte de Valencia, and many other specimens which the organizers of the Exposition have had the good fortune to bring together there; and Jean Pénicaud III, son or nephew of the last-named, who was inspired principally by the labored, unnatural paintings which delighted the Italianized court

at Fontainebleau, and whose great skill as a draftsman is demonstrated by the examples loaned by MM. Maurice Kann and Mannheim.

Both of the Limosins are represented, Leonard I, the more illustrious of the two, as his learning and his inventive and inquisitive mind deserve, by a long series of works of the first order. At their head is the oval plate owned by M. le Baron Alphonse de Rothschild, known by the name of the *Festival of the Gods*, in which the artist has represented, in cold and exquisitely harmonized colors, Henri II and his court at the banquet on Olympus.

Beside this masterpiece are works from the workshop of the Covly Noyliers, such as the *Abduction of Dejanira*, belonging to M. Boy, and the *Life of Christ*, from the church at Noroy, which show too plainly, beneath the rich coloring of the enamel, the imperfection of the drawing. Pierre Reymond seems stiff in M. Mannheim's allegorical cups and in M. Boy's casket, despite his skill in glazing the white groundwork of translucid enamel. Pierre Courteys, his pupil, also an adapter of old processes, equals if he does not surpass him in such pieces as the twelve plates loaned by M. Mannheim, representing the occupations of the months, after the drawings of Petit Bernard. Jean and Martial Courteys, with Jean Court, a too little known artist, of whose works five have been secured, close the list of enamellers of the Renaissance.

In the XVIIth Century, the enamel industry of Limoges suddenly fell into a state of profound decadence, as may be seen by the specimens placed on exhibition—a salt-cellar decorated by Suzanne de Court, and paintings in grisaille, both sacred and profane, signed by the Laudins, Jacques I and Nicolas.

The heritage of the Pénicauds and Limosins was destined to undergo a prodigious transformation in order to regain its vanished splendor for a moment. It was the work of the goldsmiths, who conceived the idea of the miniature painted on a background of enamel which had first been baked—that is to say, a process within the scope of all artists. Petitot

and Bordier, under Louis XIV, were especially successful in this new and final variety of enamel-work. A portrait of Monsieur, the king's brother, by one, and a portrait of Madame Marie Louise d'Orléans, Queen of Spain, by the other, both loaned by M. le Baron de Schlichting, close the rich display of enamels. We must pass over two centuries, and come down almost to our own day, before we discover a movement looking to the revival of that admirable method of decoration and of painting in unchangeable colors.

Coins, Medals, and Seals

Such invaluable documents in tracing the history of the development of art and of civilization generally among a people, as coins, and their near kindred, medals and seals, could not fail to have a place in the Exposition, and the few cases allotted to them in one of the rooms are none too large.

The collection of coins begins with the Gallic period, which is equivalent to saying that it furnishes one more proof of the absence of any national art among the primitive Gauls, and of their extreme aptitude in assimilating what came to them from the East. Prior to the Christian era, the specimens are either Greek coins distributed by the Phocean colonists from Marseille, and almost identical with those one finds in southern Italy and Sicily; or Macedonian *staters* of Philip II, brought from the valley of the Danube in the way of trade or of war; or, in the later years of the period, Roman *denarii*. It is curious to observe the alteration of the reliefs as the lapse of time separated the imitators more and more widely from their models; to observe, for example, how the rose of the colony of Rhodes became a cross surrounded with crescents, or how naught was left of an Apollo save an eye, and naught of a chariot save a wheel.

The collection of coins struck in the name of the Roman governors of Gaul, and later by emperors recognized as such in that country

RETROSPECTIVE COLLECTION

PORTABLE ALTAR OF THE TWELFTH CENTURY

A Plaque of Oriental Alabaster, Decorated with Enamels, Cloisonné, and Gems inlaid in Gold. Loaned by the Church of Conques

PHOTOGRAVURE

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alone,—Posthumus, Victorinus, and Tetricus,—bears witness to an artistic efflorescence in the workshops of Lyon, Arles, Trêves, and Narbonne which lasted until the Vth Century, but was, after all, purely Latin in its inspiration. The barbarian invaders confined themselves, in the beginning, to counterfeiting the imperial Byzantine coins: thus we are shown some very fine gold *sols*, struck by the Merovingian King Theodebert I, with the head of Anastasius. Then, as time passes, the heads of Justina and Justinianus become the only ones employed, being disfigured to the point of monstrosity, and retaining naught of their emblematic Victory save a pair of wings surmounted by a globe in guise of head. In the VIth Century this image disappears, to be succeeded by the cross. Beginning with the VIIth Century, when Dagobert I and Clovis II caused coins to be struck in their names, not without art, and perhaps under the influence of the great goldsmith Saint-Eloi, the type drifts further and further away from the Byzantine model. At the same time, the last vestiges of the Gallo-Roman coins disappear. Finally, in the VIIIth Century, a piece of a really new type appears, of genuinely French origin, decorated with a monogram and geometrical designs.

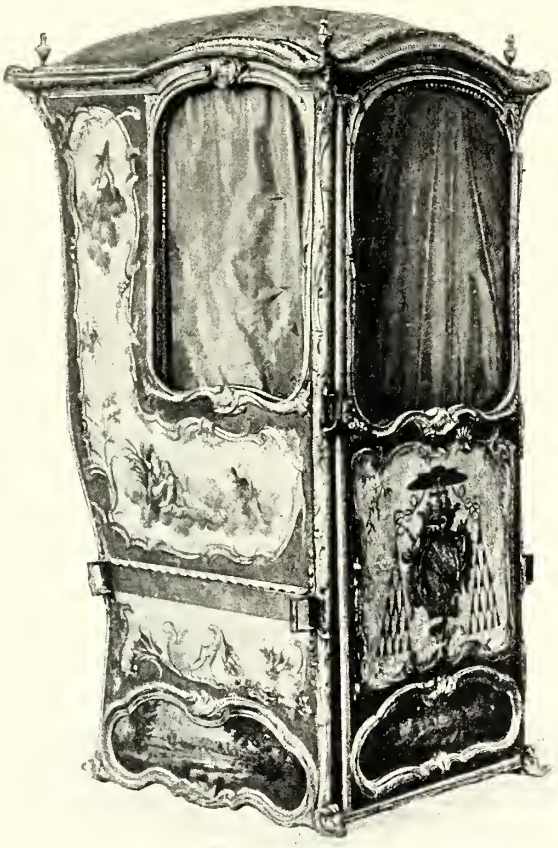
At the same period, the types hitherto so diverse tend to become uniform, bearing witness to the determination of the new Carlovingian kings to centralize authority in their own hands. The monogram of the royal name on the face, and the cross on the reverse, constitute the model which lasted until the XIth Century, with the exception of a few laurel-crowned busts indicative of the artistic movement toward Byzantium which took place under Charlemagne, and to which we have had occasion to refer heretofore in speaking of ivories. The *Gold denarii with the shield*, of the XIIIth Century, show the important reform which Saint Louis brought about on his return from the Holy Land (1254), not only by increasing the size of the coins, but by placing on them the shield of France with its six fleurs-de-lis, with a cross also embellished with flowers. This is the beginning of the scheme of stamping crests upon

coins, the authentication, one might say, of the coin by the imprint of the private seal of the sovereign, which he used as his signature. In the XIVth Century, the effigies on the coins, still corresponding with the seals, show Charles IV standing under a bower, sword in hand, Philip VI under a banner, Jean II, sword in hand and armed cap-à-pie, astride a galloping horse, Charles V under a canopy, holding the sword and hand of justice, etc. Sometimes the pious image of a Saint-Michel, as we see it on a coin of Louis XI, is substituted for the royal figure. A very large collection of seignioral coins proves that in the Gothic period the vassals did little else than ape the sovereign.

The Renaissance brought from Italy the custom, never afterward abandoned, of stamping portraits on the coins. François I, Henri II, Charles IX, and Henri III, as we see by the *écus* and *testons* in the Petit Palais, did not succeed in obtaining effigies of very great artistic value. That was due, perhaps, as much to the bungling of the workmen in the mints who were employed in copying models drawn on parchment, as to the imperfection of the process of striking with the hammer. It was not until 1608 that an eminent artist like Guillaume Dupré succeeded in obtaining absolute control of the minting, and not until 1645 that it was decided to use the machine stamp throughout the kingdom. Such, in very few words, is the story of metallic money in France as it may be read at the Petit Palais; it seemed to us that to tell the story was a better way to convey an adequate idea of its importance than to attempt a few descriptions which would have left only confused impressions on the reader's mind.

Seals were, as we know, hard instruments of stone or metal on which designs were engraved, and with whose aid, by pressing them upon wax or molten lead, the integrity of a letter was assured, or the sincerity of purpose of the signature to a written deed vouched for. The *Exposition Rétrospective* presents a series of seals, round, oval, and almond-shaped, which represent the best types made in France since

the Merovingian dynasty. As we have already suggested, to write a history of the royal seals would be in effect to repeat the history of French coins; it is the seal of Lothaire (977) which first exhibits what is called the *type of majesty*, that is to say, the approximately accurate image of the king, at full length, with the emblems of authority. The seal of Louis VII (1175) marks the initial effort of art in engraving; that of Louis XI adopts, in place of the architectural design of Byzantine origin placed above the throne, a canopy destined to hold its place until the Revolution.



SEDAN-CHAIR OF A CARDINAL. PERIOD OF LOUIS XV.
LOANED BY THE MUSÉE D'ALBI.

The great noblemen used the *equestrian type* in their seals: we see William the Conqueror on a galloping horse, arrayed in coat of mail, and holding in his hand the standard with this Latin device: *Hoc Normannorum Willelmum nosce patronum signo*—"By this sign fail not to recognize William, chief of the Normans." Gaucher de Châtillon, Constable of France (1308), bears a dragon on his helmet; Charles le Téméraire (1408), with raised vizor, bestrides a courser covered with trappings; and, last in the series, the Prince de Condé in 1781 appears in full panoply of war, leaping over a stand of arms. Other noblemen in the XIIIth Century caused themselves to be represented in hunting-costume, others in fantastic attitudes, as Gérard de

Saint-Aubert (1194), on his knees doing homage to a lady, with this pretty device: *Secretum meum, mihi et tibi*—"It is my secret, mine and thine."

Our queens used the almond-shaped seal, from Constance of Castille in the XIIth Century to Marie-Antoinette, who caused herself to be portrayed seated gracefully on a throne, with a genie and a Cupid at her feet, holding the arms of France and Austria side by side. They were imitated by many great ladies; some in the XIIIth Century, like Marguerite of Constantinople, Countess of Flanders, Alix of Brabant, and Alixant de Mercœur, who appear on horseback, with the hunting falcon on the wrist.

The almond shape was also used by churchmen; the religious communities adopted the imprint of some religious image or some saint; cities, that of some famous monument,—fortifications, château, church, or bridge,—and sometimes of a vessel, in the case of coast towns.

The earliest medals executed by French artists, according to the testimony of the *Exposition Rétrospective*, date from the XVth Century only, and were struck in commemoration of the expulsion of the English from French territory. "When I was made," says the inscription on one of them, "the wise king, God's friend, was obeyed everywhere in France, except at Calais, which is a 'stronghold.'"—During the Renaissance the Italian fondness for medals infected our kings and our nobles, who gave their orders mainly to artists of repute in the peninsula. There are works, however, which prove that goldsmiths in France strove to compete with them; such are the medals presented to Louis XII by the city of Tours, in which the great sculptor Michel Colombe had a share, and the dainty effigy of the Comte d'Angoulême, afterward François I, in 1504.

But it was in the reign of Henri II that the medal really freed itself from the Italian influence, as a result of the special machinery purchased at Augsburg by the king. Men of talent were not slow to appear in large numbers, and it is quite possible that the master Germain Pilon

ARMOR, REPOUSSÉ AND GILDED, OF FRANÇOIS I^ER

Property of the State

PHOTOGRAVURE

himself was the author of the fine effigies of Henri II, Catherine de' Medici, Charles IX, and Henri III. It is impossible for us to mention here the long list of illustrious men who, one after another, signed the masterpieces issued by the Paris Mint, the collection of which at the Petit Palais comes down to the time of the Consulate and the medals struck in commemoration of the campaigns of Italy and Egypt. We know how completely the interesting art of the medallists fell into desuetude after Napoleon, and how it has reappeared again during the Third Republic, more flourishing than ever, thanks to such men as Roty, Chaplain, Daniel Dupuis, and their disciples.

Manuscripts and Illuminations, Bindings and Leather-work

In the same room which contains the cases of coins, medals, and seals is a whole series of illuminated manuscripts, collected almost exclusively from municipal libraries in the provinces. Although the most valuable and most famous works are now in Paris, preserved at the Bibliothèque Nationale, or at the Arsenal, one could not dream of excluding from an exhibition designed to illustrate the history of art in general a class of monuments which contributed so materially to the progress of ideas and to the development of decorative taste. The collection on exhibition is, from this point of view, sufficiently complete, and worthy of the Petit Palais. There is but one thing to be regretted, namely, the absence of some manuscript of the Merovingian period, which would have enabled us to point out, as in the preceding studies, the oriental influence of the barbarian invaders blended with that of Rome in the composition of fanciful ornaments which bear a most striking resemblance to those which are still found in Persia and India.

On the other hand, the Carlovingian period is represented by a considerable number of religious works, beginning with the VIIIth Century, executed under the pressure of Charlemagne's fruitful energy; works

which we cannot regard with too great respect, since they symbolize the power of the mind at a time when physical strength was supreme. It is not within the scope of this work to call attention to the special characteristics of each of these specimens, for it would be necessary in the first place to give the reader some technical instruction concerning the various styles of script of the Middle Ages, and concerning the customs affected in each of the literary centres of France and of neighboring countries—an exceedingly long and tedious task. Suffice it to say that, as early as the VIIth Century, collections of manuscripts were inaugurated in several great monasteries, and, until the invention of printing, were constantly added to by an army of monks skilled in calligraphy, in illuminating capital letters, and in painting miniatures intended to illustrate the text. For instance, the *Sacrementaire*, loaned by the Grand Séminaire of Autun, is a copy of the divine service of Saint Gregory, adopted with the Roman ceremonial under Charlemagne; it was written in the IXth Century in semi-uncial letters by the monk Adalbalbuz at the school at Tours founded by Alcuin, the celebrated auxiliary of the great Emperor in his labors to extend civilization. It is a sumptuous book, the parchment being striped with purple bands covered with ornamental scrolls or capital letters, with a frame of intertwined ornaments, antique busts, zodiacal signs, cameos, and medallions, bearing witness once more to the reviving taste of that period for Latin models.

Another manuscript of the same period was written at the school of Saint Oydu (now Saint-Claude), whose monastery possessed an extensive library collected by its provost, Mammon. The *Psaltery of Amiens* is a product of the flourishing school at Corbie, founded in the VIIth Century by the monks of Luxeuil, who had themselves been formed into a community by the Irish missionary Saint Columbanus. The *Lectionnaire* from Cambrai, written entirely in letters of gold on purple vellum, is a collection of passages from the Bible, and from the discourses of the Fathers of the Church, arranged by Alcuin and his assistant the Lombard

CLOCK OF THE THREE GRACES

EXECUTED IN MARBLE BY E. M. FALCONET

Loaned by M. le Comte de Camondo

PHOTOGRAVURE

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monk Paul Diacre, the perusal of which was enjoined by Charlemagne upon all the clergy of his empire. And, lastly, so far as concerns this period, the *Apocalypse* from Cambrai affords an example of the fertile imagination of the religious artists, and at the same time of their ignorance of the rules of drawing: it is in effect a collection of pictures interpreting the writings of the Prophets.

The manuscripts of the Xth and XIth Centuries, from Semur, Saint-Omer, Boulogne, Arras, etc., display the art in an even more barbarous state. Those of the XIIth Century mark the adoption of a new style of handwriting, the *minuscule Français*, more flowing than the *caroline* which had been used hitherto. The XIIIth Century witnesses the advent of the *Gothic*, and, more especially, of bookshops taking orders from collectors for the execution of works which had previously been made only by monks for their own communities, in the naïve belief that each letter atoned for a sin on the part of the writer. The secular manuscript, the *Roman de la Table Ronde*, loaned by the Bibliothèque of Rennes, and dating from this period, is certainly not a monastic product.

The great collections of the princely bibliophiles of the XIVth and XVth Centuries are represented by a Bible from Grenoble, supposed to have belonged to Charles V. At this period, just preceding the fatal blow dealt the written book by the printing-press, illustration by miniatures attains a noteworthy artistic level, and, although the Exposition has not succeeded in obtaining any example of the most eminent of the masters of that art, Jehan Foucquet, manuscripts like the *Genealogy of the Kings of France* from Verdun, or the *Missal* owned by M. le Comte de Toulgoët-Tréanna, give an idea of the science and taste then displayed. After François I, books written by hand are simply expensive curiosities, witness the *Heures de Diane de Poitiers*, contributed by the Bibliothèque of Amiens. As for the art of the miniaturists, it continued to exist among churchmen, as is shown by the *Crucifixion* of 1717, belonging to M. Maignan, and signed by a canon of Saint-Denis; but it was used more

WOMAN AT HER TOILETTE. ARTIST UNKNOWN; END OF THE XVIth CENTURY.

especially for portraits and fans, with a grace and elegance of which the collection of XVIIIth Century specimens affords a most striking impression.

The leathers used for covering caskets, for making jewel-cases, and for binding, are represented in the same room with the coins and manuscripts by a score or more of examples. The limited space allotted to them is not inadequate for an ignoble material which, after all, simply repeats, in articles for domestic use, the same decorative schemes which we have studied upon more valuable substances between the XIVth and XVIIth Centuries. The first specimen in the series is a shoe of red Cordovan leather embellished with gold foliage, which, according to tradition, belonged to Saint Malachie in the XIIth Century, and which is preserved in the cathedral of Chalons-sur-Marne. It sufficiently indicates the antiquity of the methods of decorating leather prepared with wax, by stamping with metal matrices, by embossing with engraved dies, by incision with thin blades of steel which have first been heated in order to keep the incisions open. A jewel-case of 1370, belonging to M. Mohl, a casket of the XVth Century, representing the *Adoration of the Magi*,

loaned by the Museum of Clermont-Ferrand, a box for charters, and a cup-case from the Dubouché Museum at Limoges, and divers other specimens, are stamped with the same care with which, in that halcyon period of art, even the coarsest box-covers were decorated by engraving and incision. In the XVIth Century, the bookbinders' practice of engraving designs on morocco and gilding them at the same time was adopted by the makers of scabbards and cases, as may be seen at a glance in a casket, a jewel-case, and two cases for books, loaned respectively by MM. Campe, Dallemagne, and Doistau. A casket from Angers, a *pulverin*, or case for gunpowder, and a box belonging to M. Coiffet, mark the period when the leather so improperly described as *waxed* ceases to be treated by artists. Since the end of the XVIIth Century it has belonged to manufacturers exclusively.

Tapestries

A most enchanting spectacle is presented by the multitude of priceless tapestries arranged on the walls of the Petit Palais from end to end of the galleries. The projectors of the *Exposition Rétrospective* had no difficulty in obtaining this remarkable collection; for in all France there is no cathedral so poor that it has not treasured up for centuries the tapestries used in great festivals. For the Renaissance period and more modern times, the Garde Meuble National and the former royal residences are inexhaustible storehouses. So that what we have to summarize briefly here is in reality as complete a history of tapestries in France as it is possible to imagine.

We do not know the precise date when the earliest French tapestries were executed, nor does the *Exposition Rétrospective* solve that archæological problem. The oldest writings of the Middle Ages bear witness to the prevailing taste in Latinized Gaul for embellishing the simple interior architecture of the dwelling with figured tapestries. It was a manifestation of oriental luxury which flourished in all the civilized nations of

antiquity and reached its apogee at Byzantium. But, previous to the XIIIth Century, there is no evidence that these hangings were made by any different processes than the superb fabrics, covered with Persian designs of lions, dogs, griffins, gazelles, birds, and flowers, which one can see at the Exposition, bearing the venerable designations of winding-sheets of Saint Siviard, Sainte Colombe, Saint Loup, Saint Léon, Saint Potentien, Saint Savinien, and Sainte Théodechilde, chasuble of Sainte Aldegonde, and cope of Saint Mesme. The same may be said of embroideries after the style of the tapestry of Queen Mathilde at Bayeux, of which we may obtain a still more striking impression in the cases containing the bags for holding relics from the cathedral at Sens, and those containing ecclesiastical garments which are not perceptibly different, even as to the stitch, from those in use to-day. It is true likewise of the painted linens, like the piece from the Museum of Rennes representing the *Vengeance of Jesus Christ*, and of the damasks and velvets. In the reign of Saint Louis, the *Livre du Miticos*, of Etienne Boileau, Provost of Merchants at Paris, mentions Saracen workmen who make carpets; in 1302 there is still more definite reference to the presence in France of workmen *de haute lisse*, that is to say, who use the tapestry frame; but the first indubitable specimen in existence was executed between 1378 and 1400, and is to be found at the Petit Palais, contributed by the cathedral of Angers. Strangely enough, there is an abundance of precise information concerning this venerable object: we know that it was ordered, with six others of the same dimensions, for the decoration of the château of Angers, by Louis I, Duc d'Anjou; that the subject was taken from a manuscript of the XIIIth Century, belonging to Charles V, and decorated with miniatures illustrating the apocalyptic vision of Saint John; that it was Jean of Bruges, painter to the king, who enlarged the drawings to the height of four and a half mètres; and, finally, that the Parisian tapestry-maker who executed the work was one Nicolas Bataille.

NICOLAS DE LARGILLIERE

LADY WITH SHEPHERD'S CROOK

ETCHED BY CHARLES COPPIER

In the early part of the XVth Century, Flemish is the dominating influence in tapestry as in all other branches of French art. The simple process of the tapestry-makers of Angers, which consists in making the individual figures stand out in relief against a uniform background, gives place to a complicated method identical with that used in stained glass, which delights the eye by the very confusion of harmonious tones; the figures are placed on different levels without regard to perspective, and the ground disappears under clumps of flowering shrubs. The subjects, in accordance with the custom of the time, are very frequently borrowed from religious history, like the tapestry of *Sainte Maurille*, from the cathedral of Angers; the *Adoration of the Magi*, from the cathedral of Sens; and the *History of Saint Peter*, which was presented to the cathedral of Beauvais by Bishop William of Holland, about 1462, and has ever since been in its possession. But the most justly celebrated is the series of the three coronations, of the Virgin by the Trinity, of Bathsheba by Solomon, and of Esther by Ahasuerus, which adorns the altar of the cathedral of Sens. Never has the fascination of color been carried further than in this work, in which the grace of French drawing is blended with all the delicacy of touch of Flemish painting, deriving its charm sometimes from a uniform blue or rose-colored surface, sometimes from the vibration of diversely colored stitches which remind one of the gorgeous coloring of Indian cashmeres.

Other tapestries of the same period are historical scenes, whose fanciful details show how far the truth had been distorted by popular tradition: such is the *Capture of Troy*, and also the *Mighty King Clovis*, owned by the cathedral of Reims, which is supposed to have been found among the personal effects of Charles V at the time of the raising of the siege of Metz. Others are based upon themes borrowed from contemporaneous events, like the great battle-piece belonging to M. Velghe, which shows soldiers disembowelling prisoners in order to recover the jewels they might have swallowed; or the *Bal des Sauvages*, from

the church at Nantilly, an extraordinary masquerade of lords and ladies clad in the skins of animals, proving that the tragic festival at which Charles le Fou came near being burned to death, and which Edgar Poe has described in *Hop-Frog*, was not the only one of its kind.

The sack of Arras by Louis XI in 1479 was, it would seem, the cause of the diversion of the public taste from Flemish art. The Italian expeditions, almost immediately thereafter, substituted southern for northern models. The series portraying the *Life of the Christ*, presented to the abbey of La Chaise-Dieu by Jacques de Saint-Nectaire, who was its abbot from 1492 to 1518; the tapestries representing the *Life of Saint Martin* and the *Passion*, from Angers; and the *Legend of the Virgin* owned by the church of Notre-Dame at Beaune, bear indications of the struggle between the two schools. But the two fragments loaned by M. Boy, which date from the reign of Louis XII, and are undoubtedly intended to illustrate some romance of the days of chivalry, make it absolutely certain that the victory was finally won by Italy.

Beginning with the XVIIth Century, our kings founded establishments on all sides from which they could procure tapestries for the decoration of their palaces. It is probable that the specimen belonging to M. Dolfuss comes from the one founded at Fontainebleau in 1535 by François I; and the two episodes in the life of Saint-Mammés from the one established at the Hôpital de la Trinité in Paris about 1550 by Henri II; and that the factory of the Jesuits on Rue Saint-Antoine, founded by Henri IV in 1597, is responsible for the amusing rustic scenes from the Museum of Saint-Lô, well known under the name of *Nuptials of Gombaut and Macé*, and mentioned in one of Molière's comedies. Some works of the XVIth Century, however, are simply copies of ancient models, or at all events are inspired by romances of the Middle Ages. One of the most curious of these latter is the series of the first kings of Gaul so called (at the cathedral of Beauvais since 1530), in which we see Remus in Italian short-clothes and doublet, and Francus with the features and dress of François I.

CLAVECIN OF THE SEVENTEENTH CENTURY

Loaned by M. André de Manneville

PHOTOGRAVURE

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The tapestries of the early years of the XVIIth Century are, like those of the XVIth, lacking in the admirable coloring of the late Middle Ages; on the other hand, they exhibit much closer attention to decorative composition, as may be seen in the *Histories of Artemisia, Coriolanus, and Diana.* The creation of the Gobelins, due to the collaboration of Louis XIV, Colbert, and Le Brun, was made necessary by the increasing magnificence of the French court; the artistic splendor of its pieces has given it world-wide dominion for two centuries. It has produced the *Elements,* the *Seasons,* the *Battles of Alexander,* the *Maisons Royales,* the *Muses,* the *History of the King,* the *Gallery of Saint-Cloud,* the *Triumph of the Gods,* the *Grotesque Mouths,* examples of which are on exhibition at the Petit Palais. At the same time, the factory at Beauvais was producing the *Acts of the Apostles* after Raphael, and that at La Savonnerie, sumptuous carpets "after the Turkish fashion," wherein we recognize the hand of Le Brun in the luxuriant flowers and foliage of the exuberant designs.

Unluckily, at Beauvais, as well as at the Gobelins, they had adopted the custom of simply reproducing paintings, even going so far as to copy the gold frames for their borders: this practice had lowered the rank of tapestry very materially; it had become a subordinate instead of a creative art, for the weavers no longer needed to be artists in order to select their colors, but simply clever copyists. This lapse into mere routine work, brought about by the novel employment of tapestries in the permanent decoration of rooms, was itself destined to be enduring; we are still delighted by the exquisite compositions of the XVIIIth Century, by De Troy's *Story of Jason and Medea,* Oudry's *Hunting Parties of Louis XV,* Coypel's *History of Don Quixote,* and Bouchet's *Subjects from Fable;* but we must not forget that the value of these tapestries is attributable entirely to the fact that the great artists whom we have named painted their pictures for the express purpose of reproduction in tapestry, having condescended to become convinced of the necessity of

simple treatment of the subject in that branch of art. It is not the same now: the moving spirits of the national manufactories in France supply them with models only at second hand, in their careers as painters; and despite the fourteen thousand shades of wool which modern chemistry has discovered, or rather because of that very thing, the most recent tapestries are simply insipid imitations of paintings in oil.

Furniture

Articles of furniture are scattered through all the rooms, especially in the outermost gallery of the Palais, where, in conjunction with statuettes, pictures, tapestries, jewels, and a multitude of products of domestic art, they assist the observer to form a general idea concerning the successive evolutions of taste, as to which we shall say a few words hereafter. It is necessary, however, to devote a chapter to the exhibit of furniture or else to leave incomplete in one respect the summary history of French art which is the result of a bare description of the various rooms of the *Exposition Rétrospective*.

The collection of furniture begins only with the close of the XVth Century; it could begin no earlier for the very simple reason that there are no important examples of prior date, it being the inevitable fate of those companions of our daily life to be broken or worn out. Certain authors, of whom the most favorably known is Viollet-le-Duc, have attempted to depict the furniture of the Middle Ages in their works, by the aid of documents illustrated by miniatures, carvings, or even embroideries, also by the aid of the narratives of chroniclers and poets. Archæology in the present day has become so exact a science that it is forced to regard these attempts at reconstruction as inaccurate; for, not only are the careless descriptions of ancient writers inexact, but the pictures, too, are always misleading—an even more serious objection, because of the lack of skill of the artists and their utter ignorance of perspective. However, as the shape of the furniture has always followed

LA DUCHESSE DE ROANNEZ. BY FRANÇOIS CLOUET.
LOANED BY M. DE MAULDE.

architectural styles very closely in all periods with which we are familiar, we are entitled to conjecture in a general way what may have been the successive modifications of the bench, the chair, and the bed (which formerly constituted the whole of the household furniture), by observing the various changes in the form of buildings between the Gallo-Roman and the Gothic periods. The decoration was probably confined at first to paintings on leather fastened to the wood, or to coarse gashes with the knife, such as are seen on the doors contributed by the town of Puy. Then, it presumably became more elaborate, as a result of the progress made by sculptors in their art. It is impossible to believe that they employed all their unsophisticated skill in the XIIIth Century in carving statuettes like the smiling *Virgin of Taverney*, or episcopal croziers like those from Reims; and, in the XIVth Century, doors like that of the *Virgin and Child* from the Hôtel Pincé at Angers, or marbles like the mask of the veiled woman from the Museum of Arras.

We must be prepared, therefore, to view without surprise the decorative beauty of the purely Gothic furniture which is placed first at the Petit Palais, and which, as we have said, goes back only to the end of the XVth Century. The most interesting piece is a pulpit from the Boy

collection, simply decorated with ogival arcades and shields, whose harmonious proportions alone would cause one to suspect that it belongs to the most excellent period of French sculpture, that which witnessed the production of the *Holy Woman* in colored wood, so impressive and full of life, now owned by M. Chabrières-Arlès; the *Lady at Prayer* owned by M. Corroyer; the bas-relief of the Tarasque; the female bust to which the painter's art has given a superb likeness to enamel, owned by M. Mohl; and that other bust, in stone, owned by Baron Oppenheim. We have only to cite examples at random in so vast a collection of masterpieces.

At this same period, that is to say, in the last quarter of the XVth Century, small bronzes, engraved plates, and a thousand other Italian conceptions, elaborate and complicated in style, began to abound in France; and the specimens of furniture at the Petit Palais, belonging to the period of more than half a century ending about 1550, enable us, so to speak, to touch with our fingers the successive stages of the evolution which was the result of those conceptions, and which was the most interesting evolution that ever took place. While some artists persist in clinging to Gothic traditions in the midst of the Renaissance, making chests like those from Puy, Saint-Etienne, Angers (the latter representing on its panels the living avenging themselves on Death by riddling him with arrows), or statuettes like the melancholy Sainte-Marguerite from the Museum of Château-Gontier, certain Italians who have been summoned to the king's court at Fontainebleau, or to the court of some great nobleman like the D'Urfés, are producing works conceived in the purest style of their native country. The consequence is that a third sort of furniture appears, in which the two styles are placed side by side, but not blended. The first essay is timid, as in the church stall belonging to M. Jules Protat, where a miniature angel's head, of Florentine conception, surmounts interlaced ornaments, arabesques, and panels in the shape of parchments rolled in the old-fashioned French way; then the artists take a bolder flight, as we see in a chest belonging to M. Boy, and in the

JEWEL CABINET OF QUEEN MARIE-ANTOINETTE

DESIGNED BY SCHWERDFEGER, DEGAULT, AND THOMIRE

From the Petit-Trianon

PHOTOGRAVURE

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leaves of the folding-doors of the *jubé* of the church of Sainte-Madeleine, where human figures carved in the Italian style are set in Gothic ogival panels.

Lastly, in accordance with the inevitable law of the world, the most long-lived art, which is that of France, absorbs the art of other countries which has already fallen into decadence, and the result is what is commonly called the Henri II style. If a definition is desired, it is nothing more than the quest for the antique forms used by Italian art, and a new development of them in accordance with designs believed to be nearer to classic truth; they were certainly not so incorrect as in the Middle Ages, but they were very far, nevertheless, from being perfectly accurate.

Two men exerted a tremendous influence on this new and brilliant movement: they were two architects—and this fact is worth remembering, for it explains why the beauty of the furniture, of which they produced models in their drawings or in their own works, consists more than all else in the accuracy of the proportions and in the perfect grace of the outlines. One was the Parisian, Androuet Du Cerceau; the other, Hugues Sambin of Dijon. To their influence we can readily trace all the furniture made prior to the beginning of the following century, the best examples of which abound in the *Exposition Rétrospective*. A large table supported by caryatides, loaned by the Museum of Compiègne; a piece in two parts, with legs formed by long-necked chimeras, belonging to M. Bordet; a table decorated with chimeras, belonging to M. Gaston Ménier; a chest bearing images of the four seasons, loaned by M. Moreau-Nélaton, are among the works in which we detect the elaborate and delicate grace of Du Cerceau. The more robust style of Hugues Sambin appears in an admirable door from the Palais de Justice at Dijon, covered with masks, books, writing materials, and garlands of fruit, and in the articles loaned by Madame Schneider, M. Bordet, and Madame la Marquise Arconati-Visconti. One of the latter is deserving of special mention, not only for the elegance of its design, but on account of the gilding and old-fashioned

paintings with which it is still entirely covered, and which prove beyond cavil something which we have long suspected: that, although furniture was not abundant in the apartments of long ago, it must none the less have been an important feature, for, like the statuettes, it was painted in the most vivid colors; there is no greater error than the idea that the chests and tables of the XVIth Century had that beautiful uniform patina, like bronze, which is so highly esteemed to-day.

It will readily be understood that we cannot in this place dwell at great length on the varying qualities of all the famous artists who produced, during the "grand siècle," the valuable works collected at the Petit Palais. The merits of an André-Charles Boulle are so well known that it would be unprofitable to extol the pieces of furniture with encrustations of copper on a tortoise-shell background, such as the desks loaned by M. Bernard Franck, the clock with figures of Time and Astronomy, from the Museum of Narbonne, and, above all, the two commodes which formerly adorned the king's chamber at Versailles, and are now owned by the Bibliothèque Mazarine; the refined taste of Bérain appears in the inlaid-work of a desk from the Palace of Fontainebleau.

Before the close of the reign of Louis XIV, a reaction had set in against the impressive and massive solemnity of an art which no longer corresponded to the heedlessness in the matter of morals which people were beginning to affect. Just as we note the appearance, long before Watteau, of the dainty and capricious painted decorations of Claude Gillot, his master, so, before Cressent, Oppenordt, and Robert de Cotte, author of the *Feux* in gilded copper from the Palace of Fontainebleau, produce furniture much less massive in outline, adorned with women's bodies, faun-like masks, and wreaths of flowers.

So that the belief, entertained somewhat naïvely by many people, that the style Louis XV, with its shells, its curves and its counter-curves, succeeded the style Louis XIV at the same time that the realm changed masters, is altogether erroneous. Such sudden revolutions have never

JEAN-HONORÉ FRAGONARD

THE STUDIO OF THE ARTIST

Loaned by the Musée of Saint-Étienne

PHOTOGRAVURE

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been known in art, as we have shown again and again, and as we shall show once more in speaking of the *Exposition Centennale*. Even the famous rocaille, so utterly contrary to the old rules of academic symmetry, which is the characteristic feature of the so-called Louis XV furniture, has no other origin, as we shall find if we choose to make a careful investigation, than the designs of the Chinese lacquer, the mania for which began with the accession of Louis XIV.

Cressent was the Regent's great cabinet-maker; inspired by the works of Robert de Cotte and Oppenordt, as well as by others imported from the far East, he executed what were perhaps the most beautiful productions of his age; being a skilful sculptor, he developed the decoration of bronzes, to make the furniture correspond with the architecture of the apartments in which it was to be placed, which had then assumed new grandeur and elaborateness. Among all the works produced by him or his school on exhibition at the Petit Palais, the most delicate are certainly the two large rosewood wardrobes belonging to M. Chappey, with their copper ornaments simulating pedestals and bearing groups of Cupids; or the medal-case from the Bibliothèque, which is even more perfect, perhaps, by reason of the elegance of its proportions and the fascinating beauty of its satin-like wood. We may say that Cressent controlled the evolution of furniture in the XVIIIth Century, until the revival of the classic style; there was not one of his successors who did not feel his influence.

The difficulty was that the success of that master led the artists who worked upon the king's furniture and that of his favorites and courtiers to exaggerate Cressent's style, that is to say, to place so great value on rocaille and chiselled copper figures, even in their least important works, that the wood they used was sometimes a negligible quantity. The great promoter of this movement was Meissonnier, who brought from Turin, his native place, a natural taste for complicated treatment of his subjects; witness M. Doistau's console at the Petit Palais, with its rocaille-work, birds, reptiles, and dragons, also M. Klotz's Chinese time-piece, the candelabra

from Fontainebleau, and the tall candlesticks loaned by Madame la Baronne Nathaniel de Rothschild and M. Husson de Sampigny. The three Slodtz brothers, who succeeded Meissonnier in the management of the Gobelins, may be judged by the pretty medal-cabinets from the Bibliothèque Nationale, originally in Louis XV's *petits appartements* at Versailles, in which the decorative scheme consists of medallions with mythological subjects on a blue ground, and interlaced flowers and ribbons to which antique medals are attached. The two Caffiéri, Jacques and his son Philippe III, descendants of Louis XIV's cabinet-maker, who, by their very exaggeration, consummated the downfall of the rocaille style, put their names to a time-piece owned by M. Boucheron, bearing on the pediment a little Cupid with a scythe, and to a tall clock surmounted by an Apollo driving the chariot of the sun.

As will be seen, we can do no more in this review than mention those artists who occupied the first place in their respective epochs, but the *Exposition Rétrospective* abounds in works of the greatest charm executed by the artists who gravitated about them, the Germains, Migeons, Bernards, Josephs, Lathuiles, and Dautriches. We must, however, refer more particularly to Robert Martin and his sons, who gave their name to the "Martin varnish," an imitation of lacquer, for use in covering paintings, an idea of which may be obtained from the collection of sleighs and sedan-chairs, among them that of Cardinal de Bernis. The process was invented long before their day, however; we have proof of that fact in a harpsichord from the Manneville collection which dates from the XVIIth Century.

Among the works at the Petit Palais, the lovely secretary from the Garde Meuble National, inlaid with sycamore, rosewood, holly, and ash, made by the cabinet-maker Oeben, marks the return to simpler and more rectilinear shapes. When did the inevitable reaction which always follows exaggeration begin? It would be very difficult to fix the precise time, and those persons who choose to attribute its origin to the publication in 1769 of architectural models from Piranesi, forget that before that

date Gabriel had completed the palaces on Place de la Concorde and the Ecole Militaire, and that Antoine had put the finishing touch to the mint; they forget also that Madame Dubarry's charming little house at Louveciennes had already been crowded for a long time with masterpieces marked by that peculiar and characteristic stiffness which in this century is erroneously called the "style Louis XVI," or "style Marie-Antoinette."

Riesener, the pupil of Oeben, and his successor by virtue of marriage to his master's widow (grandniece of the painter Delacroix), carried to the supreme height with which we are familiar the final evolution of the school which we have followed from its first appearance in the reign of Louis XIV. He executed or inspired, with the collaboration of such sculptors as Duplessis and Gouthière, the succession of charming works which have been brought together for the Exposition of 1900. We hesitate to cite examples, for the most magnificent pieces are not always the ones which give the most pleasure; but we think that every one will agree in placing in a class by themselves the table loaned by M. Scott, of mahogany decorated with wreaths of roses, cornucopias, and medallions in gilded bronze; the flat desk inlaid with amaranth wood, rosewood, and stained woods, from the Garde Meuble; and the small secretary of lemon wood strewn with bluebells, from the former Hamilton collection.

The famous jewel-cabinet of Marie-Antoinette, which everybody who has visited the Petit Trianon has seen, will fittingly bring to a close the retrospective history of furniture. Designed by Schwerdfeger, decorated with bits of unglazed Sèvres, with paintings under glass by the miniaturist Degault, and with bronzes executed by the eminent founder Thomire, it stands at the exit from the Palais, commemorating the last collaboration of great artists to produce an article of furniture which should be a true chef-d'œuvre; unhappily, it also marks the beginning of the great degeneration of taste which is destined to distinguish almost the whole of the XIXth Century. France may well realize that she will not rise again until the day when, in accordance with the ancient tradition,

her greatest artists, architects, designers, and sculptors shall abandon works executed solely with a view to the annual Salon, and collaborate in the production of beautiful furniture, as their ancestors did.

L'Envoi

This description of the Petit Palais will seem long if one considers only the somewhat tedious historical instruction which we have been forced to include in it, but it will seem short to him who reflects that it covers, in a very few pages, the history of French genius for more than fifteen centuries. We should shrink from adding to it such philosophical reflections as every one can freely make for himself, founded not so much on our text as on the beautiful illustrations which accompany it. But, before speaking of the *Exposition Centennale*, it is proper to call attention to the excellent idea conceived by the projectors of these retrospective collections of placing a certain number of characteristic specimens of the different branches of art in close juxtaposition, beginning with the earliest period in which they had a sufficiency of the essential elements of such an arrangement; that is to say, the last years of the Middle Ages. In this way the different objects find themselves in their proper environment, each heightening the effect of all the others, the motionless grace of the sculptures becoming more impressive beside the luminous shimmering of the tapestries, the brilliancy of the coppers, pewters, and jewels blending with the polish of the wooden furniture. There is no need to wonder how much less affecting that symbolical production of the dying Middle Ages, the *Holy Woman in Tears*, loaned by M. Chabrières-Arlès, would have been if it were not surrounded by Gothic hangings and furniture in which the antique ogive is blended with Italian foliage; all the majestic charm of the superb bed of Antoine de Lorraine would have vanished had it been placed elsewhere than in a sumptuously furnished chamber in which the imagination of the *huchiers* (cabinet-makers) of the Renaissance overflows on the furniture and on

BARON JEAN-BAPTISTE REGNAULT

PSYCHE AND CUPID

Loaned by the Musée of Angers

PHOTOGRAVURE

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the most trivial instruments of fancy-work, while the half-nude portrait of a noble lady, hanging on the wall, testifies that, in that age of battles and of gallantry, the real object of worship was beauty. All the stupendous magnificence of the age of Louis XIV "lives in the eyes" by virtue of the arrangement in another room of tapestries from the Gobelins and the Savonnerie, forming a background for the flowing curves of the massive Boulle furniture, embellished with copper and tortoise-shell, the gold quadriga of a royal clock, and the deifying statues of the sovereign in the proud pose of the noble Roman of tragedy. Nor can one imagine a more impressive lesson for the mind than is afforded by that corner of a gallery filled to repletion with admirable productions of the XVIIIth Century, so solemn by reason of the artistic effort to which they testify, so trivial oftentimes by reason of the simple uses for which they are designed. That glistening of delicate marvels of the goldsmith's art, wherein a Cousinet, a Delafosse, and a Germain put forth the very essence of their talent to gratify the vanity of dandies; the play of colors in fans painted like pictures, which the king's fair friends crushed heedlessly in their hands; those frivolous divinities, modelled and executed like monumental statues by the Falconets, the Pajous, the Clodions, and the Houdons; that multitude of caskets and jewel-cases, priceless chefs-d'œuvres of unknown artists, made for the pleasure of a day; those admirable paintings of Van Loo, Vestier, Callet, Nattier, Fragonard, Boucher, and Greuze, wherein fair women are disguised as goddesses; that furniture covered with carvings which cost architects as much care and thought as a palace,—all these are instinct with a meaning as profound as a humorous tale of Voltaire or a letter of Diderot.

In this succession of masterpieces, as we draw near to the Revolution, we are conscious of a quivering longing to recur to the real aspect of things, distorted, we may say, ever since the Middle Ages, by the oppression practised upon artists by courts in their tendency to monopolize all magnificence. There are premonitory signs, which we can see if

we choose in the landscapes of Hubert Robert, full of the delicious freshness of early morning; in the figures instinct with life of the Three Graces which adorn Falconet's marvellously beautiful clock; and in the statue of the woman dressed in antique style, which is the last object that we see as we go out, and whose lovely, placid face seems to be gazing at a distant part of the gallery, in rapt contemplation of that first attempt at artistic truth in France,—the stone Mercury with the face of a Gaul.

BRONZE APPLIQUE. PERIOD OF THE REGENCY.

JEAN-FRANÇOIS MILLET. METEORS.
LOANED BY M. HENRI ROUART.

THE CENTENNALE COLLECTION

PAINTING

Certain critics have expressed regret that the *Centennale Collection* of 1900 did not assure the triumph of the greatest masters of contemporary French art by presenting a complete collection of their masterpieces. We beg leave to suggest, at the beginning of this study, that such criticism proves that its authors have not reflected sufficiently upon the physical impossibility of assembling works scattered among the private collections of both hemispheres, and among national galleries where the law requires them to remain; it proves also—and this is a much more serious matter—that they have failed to understand the controlling idea in the organization of this section of the Exposition, which,

like that at the Petit Palais, is purely educational. In truth, what purpose would have been served by a repetition of the brilliant apotheosis of 1889? To encourage the multitude in the altogether false idea that, from time to time, in the midst of a season of mediocrity, geniuses arise spontaneously and break out new paths. Now, we have seen that the *Exposition Rétrospective*, that history of art for twenty centuries, forms an admirable demonstration of the continuity of the onward movement of mankind toward truth and toward beauty, the two being in effect one and the same thing. It would have been a strange thing if the *Centennale*, which is, after all, simply a concluding chapter of the *Rétrospective*, should permit the belief that, during the last century, other principles have governed the world, by failing to show that our illustrious artists are simply the glorious outcome of laborious efforts which have long been preparing the way for them in comparative obscurity. We have attempted, therefore, for the first time, despite the limited space at our disposal, to place the great masters in their proper position between the more modest talents who preceded and those who followed them. It is impossible to imagine a more interesting undertaking.

The two sections of painting and of drawing occupy the most important place in the *Centennale Collection*—which fact is explained both by the difficulty of transporting monumental statues for a section devoted to sculpture, and by the degeneration in our age of the art of furniture-making, a consequence of the vagaries of architecture.

It will readily be understood, from what we have said by way of preamble, that the first rooms of the *Centennale Collection* possess the very greatest interest. Between the seductive, but artificial, fancy of a Boucher and the academic stiffness of a David, there was, so far as the majority of people were concerned, an abrupt and mysterious transition

JEAN-AUGUSTE-DOMINIQUE INGRES

PORTRAIT OF MME. DE SENONES

ETCHED BY J. PATRICOT

which even the thunder-clap of the Revolution did not suffice to explain. That event, indeed, hardly hastened the march of ideas. The germ of serious philosophy, which was slowly to infect the artists of the time and to appear in the successive works of landscapists of the school of Barbizon, Delacroix, Daumier, Decamps, Chassériau, Puvis de Chavannes, Whistler, Degas, Cazin, and, more recently, of Ménard, Simon, Cottet, and Dauchez, was contained in the golden melancholy of the paintings of Watteau, who died in 1721, wherein people in stage costumes jest and frolic before the unchangeable splendor of nature. And if we choose to go still farther back, we shall find the spirit which inspired Watteau himself in the impressive twilights of Claude Lorrain or in the reverie of Giorgione in his *Concert Champêtre*.

There is no need to seek so far for an explanation of the extreme partiality of artists under the First Empire for simple treatment of the human figure as well as for antique subjects, a partiality which it has become the custom to attribute to David, because he carried it farthest and displayed the greatest power in developing it. We have seen in the chapter on Furniture that the reaction against curves and rocaille and in favor of straight lines and simplicity of decoration began in the middle of the XVIIIth Century; we have seen also how that movement inevitably led to a recurrence to antique models, and Marie-Antoinette's jewel-cabinet furnished us with evidence of the fact. That would sufficiently explain how, under the Empire, men came to care for nothing except the neo-Greek or the neo-Roman. But the projectors of the *Centennale Collection* have taken pains to furnish us with proofs which speak more clearly to the eyes.

Among the artists whose careers covered portions of both centuries, they have shown us a François Watteau (a very paltry performer, compared with his illustrious namesake) persisting, in his *Minuet under an Oak*, in representing amorous scenes in stage landscapes, a Vestier and a Leroy continuing to bedeck ladies as Bacchantes, a Clodion still portraying

a boudoir mythology in sepias and glaring red chalks, a Greuze employing his charming palette alternately in depicting Jupiter appearing to a bourgeois Ægina, and a *Maiden at Prayer* wantonly displaying her bare foot and shoulder. All these are the sluggards of the XVIIIth Century. But beside them are artists who move forward with the times they live in, and sometimes even outstrip them. If Fragonard, in his old age, cannot succeed in making his paintings less conventional, even when he selects the exceedingly modern subject of a young Republican general visiting a studio, on the other hand, a Baron Regnault, after dallying, like so many others, with insipid divinities, succeeds in displaying a most unusual keenness of observation of harmonious tones as they really appear in nature, in the sketch of *Achilles and Briseïs*, loaned by M. Groult; a Vigée-LeBrun offers the public portraits of Madame de Crussol and of the Princess Marie of Russia, devoid of affectation, and, above everything, lifelike; a Joseph Siffrein-Duplessis and an Adélaïde Guiard, born Labille des Vertus,—provincial artists unknown yesterday, both of whom died before the coronation of Napoleon,—give proof of a realism so powerful, in the figure of a man and the figure of a woman, that it seems impossible that they can be surpassed in boldness and sincerity. We must necessarily mention other works as well, in order to convey an adequate impression of all the leaven of novelty that came to light during the revolutionary period. For a moment at least, artists, free from the necessity of flattering an aristocracy, express emotions in color and form which are their own: in the *Toilet of Psyche*, by Réattu of Arles, there are harmonious bursts of color which we shall find again later in Baudry, and in his *Triumph of Liberty*, daring experiments in flesh and tricolored fabrics which Delacroix will imitate; in his *Return of the Fisherman*, Hubert Robert retains an architectural, gilded foreground, after the style so popular in the old days, but he adds to it as a background a garden all filled with the fresh morning which Corot will some day excel in depicting; Swebach and Demarne display a tendency to pass from the artificially

arranged landscape to a faithful representation of nature; Drolling, Marguerite Gérard, and Boilly treat with simple feeling subjects *à la* Greuze; and Prud'hon succeeds in imparting a reflection of his own intellect to portraits exquisite in their details.

But David himself is the best example of the artistic evolution which links the Monarchy to the Empire. In the drawing of a curtain for the theatre at Chantereine, in which tragedians crowned with laurel wreaths are walking about at the foot of Parnassus, where Pegasus dwells, he displays in full measure the deplorable taste of the contemporaries of his youth for a poetic treatment which must invariably be accompanied by some mythological allusion. In the *Portrait of Madame Vigée-LeBrun*, belonging to the Museum of Reims, he gives evidence of being haunted by the soft, harmonious gray tones of Greuze, but at the same time dominated by that careful attention to simple and strong expression which takes precedence of everything in the *Portrait of Gensonnet the Girondin* and in the *Marat in his Bath*, which the Municipality of Paris borrowed from the Brussels Museum for the Exposition. Finally, during all of the latter half of his career, he divided his time between portraits in which

N. F. O. TASSAERT. TEMPTATION OF SAINT HILARION.
LOANED BY M. HENRI ROUART.

his genius is entirely unfettered, compositions inspired by antiquity, whose beautiful austerity of style he could not help but love, but which he interpreted, albeit he did not suspect it, with the archæological ignorance of his time, and military subjects, natural in the reign of a warlike monarch, such as the *Distribution of Eagles*, a canvas instinct with grandeur and martial spirit, but at the same time painted in a bombastic, inflated style at variance with good taste. Baron Gros, a younger man, and others of his disciples were destined to follow him in that fault, which was a characteristic fault of the Restoration and of the reign of Charles X; it reaches the level of the grotesque in the enormous painting entitled *The Embarkation of Madame la Duchesse d'Angoulême at Pauillac, April 25, 1815*. We commend to those who wish to study another striking example of the evolution made noteworthy by David, the artistic road travelled by Gros between his second Grand Prix de Rome, won in 1792 at the age of seventeen by his *Death of Eleazar*, thoroughly permeated with the ideas of the old Academy, and the *Embarkation*, exhibited in 1819, passing on the way the *Battle of Nazareth*, painted in 1801, in which his talent reaches its culminating point.

Some persons cannot appreciate the influence which the lessons of a man like David may have had upon the artistic movement of 1830, so called. For our own part, we cannot doubt that it was enormous, not only upon the people of that time, but upon succeeding generations down to the present day. The teaching of a master in art is infinitely fertile in results, when it is confined to his particular art—and no one was more thoroughly instructed in it than David—and at the same time to advice urging independence of thought. Now, we know the regular formula which David constantly repeated to his pupils: "When you are well grounded in your profession, do not do like me, *do like yourself;* I wear no man's livery, I am the humble servant of nature; do not wear my livery if you wish to amount to anything." All of the original research in so many different directions which will make the XIXth Century

JEAN-AUGUSTE-DOMINIQUE INGRES

FRANCESCA DI RIMINI

Painted at Rome in 1819. Loaned by the Musée Pincé at Angers

PHOTOGRAVURE

notable in history as an age of marvellous effort and progress is the outcome of that doctrine.

As if to affirm its vast scope, two illustrious but curiously different painters, immediately after David, divide public favor. They are Ingres and Delacroix, who are represented in the *Centennale Collection* with the honor which is their due. We need not seek the origin of Ingres's talent elsewhere than in the example of David, whose best pupil he was, as we know, or in the lessons which he learned at Rome among the pictures of Raphael and the monuments of antiquity. Not only was his drawing without a flaw, as is proved by the numerous crayon portraits collected on the first floor of the Grand Palais, but he was inspired by a nervous solicitude to *be himself,* in accordance with the precept of his teacher, which is manifest in the way his pictures seem to hesitate between different roads at the different periods of his life. The portrait of his father (1805), and that of the painter Granet (1807), are unmistakably in the manner of David during the Revolution; the *Woman Bathing* (1808) and the *Portrait of Madame de Senones* (1814), so simple in their outlines, so harmonious in their coloring, and, above all, so instinct with youthful animation, mark the culminating period of his talent, when he was truly original; the *Francesca di Rimini* (1819), the *Charles V* (1821), and *Roger Rescuing Angélique*, are laborious productions, the composition and coloring being taken from miniatures of the XVth and XVIth Centuries, without lightness of touch; the *Vow of Louis XIII* (1824) is a blending of the preceding types with a flagrant imitation of one of Raphael's Virgins; and, lastly, the *Portrait of Madame la Princesse de Broglie* (1853) is a vain attempt to revert to the superb qualities of the *Madame de Senones.* But Ingres was then sixty-three years of age, and his eye was no longer capable of placing a yellow with subtle skill beside a blue, in that work which, in spite of everything, has an imposing effect.

We know how Delacroix became famous overnight, at the Salon of 1822, by exhibiting his *Dante's Boat,* by favor of the patronage of

Baron Gros. The history of the sympathetic feeling between the two men is sufficient to arouse interest in a comparison of those epic compositions, the *Charge of the Arab Horsemen* and the *Battle of Taïttebourg*, with such a picture as the *Battle of Nazareth*, painted thirty years before the *Charge* and forty before the *Taïttebourg*. The purpose of such a comparison is not, of course, to detract from the talent of Delacroix, which is infinitely superior to that of Gros, but to show that he was very far from founding a school, as he is quite generally supposed to have done; and this opinion is confirmed by his master Baron Guérin's drawing, the *Death of Priam*, a most daring production for the time, both in conception and coloring, and by the works of his studio comrades, Bouchot and Court, each the author of a *Death of Cæsar*, who exhibit talents closely related to his. Other works represent Delacroix in the Grand Palais,—a scene of still-life, loaned by M. Moreau-Nélaton, a heap of various articles of food against a very distant outdoor background; a *Corner of a Studio*, with a lighted stove, from the Henri Rouart collection, remarkable for a fastidious delicacy of execution in gray tones, which proves how great a master of his profession he was, whatever people may have said; the *Dying Greece* from the Museum of Bordeaux, the *Algerian Women* from the Museum of Montpellier, and five or six other pictures, the pearl of which is a reduction of the *Entry of the Crusaders into Constantinople* at the Louvre, to which, in our opinion, it is superior by reason of the changing play of light on the jewels.

The enthusiasm aroused by Delacroix among the younger generation at the beginning of his career was most extraordinary. They were weary of the narrow tyranny which the restored monarchy had substituted for the imperial despotism. They delighted to recognize in the new painter a creator, just as they extolled in Victor Hugo a master whose mission it was to renovate literary thought. Both became in the eyes of the public the very incarnation of "romanticism," that is to say, of the turning back of literary and artistic taste toward the Romance, or rather the Gothic

JACQUES-ANTOINE VALLIN. TEMPTATION OF SAINT ANTHONY.
LOANED BY M. HAVILAND.

Middle Ages and toward the XVIth Century, as opposed to the classical style; the term is as inaccurate as the date, 1830, to which its first appearance is generally ascribed, by virtue of an association of ideas with the liberal Revolution of July and the first performance of *Hernani*. In reality, the movement had begun a long while before. Napoleon I was a romanticist when he took pleasure in reading the epic ballads of the false Ossian, and so was Ingres when he painted his *Francesca di Rimini* in 1819.

The *Centennale Collection* proves the brief duration of the artistic school which saw in romanticism simply a source from which to obtain new subjects; we no longer place a high value, and it is right that we should not, upon the melodramatic arrangement of the *Taking of Bologna* by Charles Larivière, whom we must not confound with Eugène Larivière, who died at twenty-three after painting an exquisite portrait of his sister Pamela; nor do we longer enjoy the pretentious historical adaptations of the *Châtelaines Playing with a Swan* by Revoil, the *Battle of Baugé* by Dedreux, the *Death of Duguesclin* by Tony Johannot, or the scene

borrowed by Louis Boulanger from Victor Hugo's *Notre-Dame de Paris*. The romantic style was destined to be transformed into anecdotical or historical painting, and the Second Empire especially encouraged that prudent manner officially in the persons of illustrators endowed with vivid imaginations but doubtful taste, who could not properly be omitted from an eclectic exhibition: we will mention, in passing, Signol's *Madness of the Bride of Lammermoor*, Biard's *Sibyl*, Paul Delaroche's *Marquis de Pastoret*, Edouard Dubufe's *Clarissa Harlowe*, Eugène Devéria's *Reception of Christopher Columbus*, Benjamin Ulmann's *Ora del Pianto à Piperno*, and the *Decameron* of Diaz, whose landscapes show a much finer inspiration.

Delacroix's great merit, in the never-ending onward march of art, was not that he frequently chose romantic subjects, but that he was able, by the very extravagance of his genius, to open the minds of his contemporaries to the vast resources of *impressionism*. The mistake is often made of applying that name exclusively to a small group of artists who, in the last half of the XIXth Century, have succeeded, by means of an almost scientific decomposition of light, in presenting simply the fleeting impression of a glance. Now, in our view, impressionism has a much more lofty and extensive meaning: it is the attempt to communicate to others, by any artistic process whatsoever, the strong impression which one has personally received at a certain moment, when face to face with imposing spectacles of nature. If this definition be accepted, it will be seen that it is the definition of art itself, unqualified by epithets, as it has been practised throughout French history by men of sincere purpose, who have realized that fashion is simply a momentary phenomenon, due to the incessant transformation of manners which covers the instinctive longing of mankind to give a lasting form to ephemeral beauty. The smile which a worker in ivory in the Middle Ages fixed on the lips of a *Virgin Gazing upon the Child* is impressionism; so is the touching expression of weariness with much weeping which a bronze-founder of the Renaissance depicted on the face of the young martyr Fortunada; again, as we have already

THÉODORE CHASSÉRIAU

ESTHER ARRAYING HERSELF BEFORE PRESENTATION TO KING ASSUERUS

FACSIMILE WATER-COLOR

suggested, a landscape of Claude Lorrain is impressionism, or one of Watteau's *gallant* assemblages, or a figure by David, like that of the young man in the high felt hat, belonging to M. Goldschmidt, or a portrait by Ingres, like that of Madame de Senones, or Duplessis's *Citizen Péru*, or Madame Guiard's old woman, or the family of the painter Gamelin of Carcassonne, or Gérard's young girl in white against a green background, or Géricault's study for a racing picture.

Thus, the way was smoothly paved for the new and final triumph of impressionism; it was the inevitable reaction following a long period, during which everybody, with rare exceptions, had reached such a point of false sentimentalism that even tears flowed freely at the slightest pretext, as the *Memoirs* of Jean-Jacques Rousseau, the novels of the time, and the narration of historical events, prove beyond question. There is every reason to believe, therefore, that, if Delacroix had not appeared to upset men's minds by seizing upon the vibrating splendor of a golden city crouching on the edge of a turquoise abyss, the flapping of draperies about the legs of a galloping horse, living figures in the mysterious shadow of a harem, or under a vast expanse of sky as it becomes transformed at sunset, some other would have come almost at the same moment, who would have won the same renown; perhaps it would have been Trutat, who is represented at the Exposition by four portraits, startling in their truth to life, but who died too early to be popular; perhaps it would have been Decamps, so truly great in his tragic *Lake of Nazareth* and the oriental cavalcade passing a ford in the crimson glow of the desert; perhaps it would have been one of the famous painters who are known collectively as the school of Barbizon.

These latter have been given a place by themselves, of considerable extent, in the Grand Palais. By an innovation which cannot be too highly praised, those who had charge of the arrangement have placed in the first salon a number of pictures by different artists which show that the solicitude of landscapists for accurate effects is of long date. Much

more clearly in Hubert Robert's *Italian Pines* than in the *Return of the Fishermen*, to which we have already referred, does one detect the keen observation (characteristic of Corot) of the blue, vapor-laden atmosphere in which the verdure is bathed at early morning; in the *Prairie*, executed by Dunouy and Leprince in collaboration, in the *View of Paris Taken on Boulevard Poissonnière* of Isidore Dagnan, in Bidault's *Site d'Italie*, in Jolivard's *View Taken from the Heights of Saint-Cloud*, we distinguish the same delicate harmonies of gray tones which enrapture us by their perfection in the works executed by the master—Corot—almost to the day of his death, and of which we cannot undertake to mention all the examples assembled for the Exposition of 1900,—views in Italy or in the provinces of France. This delicate sensitiveness of shading complemented by extreme accuracy of design served him as well when the spirit moved him to paint figures; the *Woman Lying at Full Length in a Landscape*, belonging to M. Gallimard, may be reckoned among the most exquisite nudes ever painted.

Jules Dupré and Théodore Rousseau, whose earliest works were very similar in style, supplemented with studies of the old Dutch and English masters the French tradition handed down to them by Bruandet, author of the *Highroad*, and of a *Forest* in which Swebach introduced a stag-hunt in 1795; by Jean-Victor Bertin, three of whose landscapes have been loaned by the Museum of Cherbourg, and by Pillement, whose name is signed to a *Landscape with a Goatherd*. In the catalogue of the *Centennale Collection* there are of Dupré's works the *Crossing the Ford*, belonging to M. Moreau-Nélaton, in which the silver-gilt toned sky has an early morning glow which has never been excelled, the *Sunset* (owned by M. Deutsch) over a landscape dotted with trees and most impressive in its atmosphere of melancholy, and a marine view owned by M. Sarlin, in which the blood-red trail of the dying sun is reflected on the leaden-hued crests of the waves—the most awe-inspiring tragedy ever enclosed in a frame. Rousseau did not seek to depict such diverse emotions as

his illustrious friend; he confined himself to the wild, warm beauty of sturdy trees, among which his art has enabled him to reveal individualities as diverse as in the human race. On the one hand, the *Verge of the Forest*, owned by M. Vasnier, with its vigorous color-scheme, and on the other, the *View of Egligny*, contributed by M. Ernest May, refined and delicate as a Van Goyon, represent the two extremes of this master's style.

Louis Cabat, who is not very well known to-day, because he maintained for a shorter time than the other painters of the Barbizon school the great talent displayed in his earliest works, shows in his *Verge of the Forest*, from the Museum of Puy, and in the *Bend in the Road*, loaned by M. Vasnier, even more plainly than Rousseau, his great admiration for Hobbema and Ruysdaël. His fault, later in his career, was that he repeated himself instead of constantly seeking new inspiration in painstaking observation of nature, with the result that his works are marred by tedious uniformity. Unfortunately, this was also the failing of Diaz; for, while such works as the *Environs of Fontainebleau*, from the Museum of Reims, and the *Pond*, loaned by M. Lutz, cannot be too highly praised, he afterward wore to a shred the happily conceived effect of a sunbeam lighting

JEAN-BAPTISTE GREUZE. THE MORNING PRAYER.
LOANED BY THE MUSÉE DE MONTPELLIER.

up a forest clearing. The same may be said of Français, who made an exquisite study of the *Road to Coubs-la-Ville*, with the pink reflection of a roof playing amid the verdure—perhaps the only picture worthy to be placed beside the works executed by Corot in the fulness of his powers.

Some other pictures deserve to be bracketed with those of the great masters of landscape painting who guided the impressionist movement; among them we must mention the *Tir à l'Arc de Villiers sur Morin* by Servin, an artist whom very few people know, the *Sunset in the Roman Campagna* by Clésinger the sculptor, and the *Bird-Catcher*, a garden scene of rare beauty of coloring, on which one is amazed to find the signature of Thomas Couture, the cold, pedantic painter of the *Romans of the Decadence*.

Daubigny and Millet mark an important step in the impressionist evolution of the landscape. It would not be sufficient to distinguish them from the other members of the Barbizon school simply by their individual temperaments, which impelled the former toward luxuriant landscapes bathed in moisture, and the other toward the rough soil of the peasant. Both have depicted even more minutely the sensation of the moment; they are not content, like the others, simply to combine the emotions aroused by a spring morning at the gate of a city, a winter evening on the ocean, or a summer noonday in a forest; what they succeed in expressing is the fleeting poesy of a certain hour in a certain day. In the *Marsh of Optevoz*, which Daubigny exhibited in 1857, the slender poplars shiver in the November wind on the brink of the stream, beneath a white sky in which the ashen tones of a rainy evening are just beginning to appear; in Millet's *Return from the Fields*, it is the last half-hour of an August day, when the sky is still tinged with rainbow hues by the scarce-vanished sun, and warm, odoriferous vapors are beginning to rise in the cooler atmosphere. This last-mentioned master did even more; with the beauty of his swift and fervent visions of the soil he combined the heartrending grandeur of the man who passes his life

ÉDOUARD MANET

DÉJEÛNER ON THE GRASS

Loaned by M. Moreau-Nélaton

PHOTOGRAVURE

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stooping over the ground to wrest his means of subsistence from it; to the changing drama of nature he added the never-ending tragedy of existence with which it is indissolubly blended in reality. This it is which has earned for him a place in the very highest rank in the artistic history of his century.

He was the leader whom no one copied, but whose intellect was predominant in the closing years of the XIXth Century. Between his work, however, and that of Bastien-Lepage and Cazin, who were the last great masters of present-day landscape painting as it is understood by René Ménard, Cottet, Simon, or Dauchez, there were a Chassériau and a Puvis de Chavannes, who brought back from the study of Florentine frescoes the science of broad and simple compositions in which the whole effect is due to extreme scrupulousness in noting the value of figures, trees, or objects placed in proximity, according to the changes of light; there were the direct disciples of Daubigny—Lépine, Chintreuil, Harpignies; and, more than all else, there was the experiment of the school to which the name of impressionist is more especially given, and which we may consider as closed after a score of years, for its path was simply a cul-de-sac.

It would be a mistake to infer from the foregoing that we condemn the sketches to which a whole room in the Grand Palais is given over. On the contrary, we confess that the eye is nowhere else so fascinated as by those blotches of landscape, all quivering with light, which seem to bore holes in the wall. If the artists who executed them do not excel Corot in the art of conveying the actual sensation of being in the open air, one can safely assert that they go much farther than he in the science of making nature quiver beneath the hot rays of the sun by the twinkling of infinitesimal splashes of color. It was for the very reason that they wandered from art, properly so called, to science, that their school was doomed. One can imagine nothing more charming in delicacy of execution than the pictures painted between 1878 and 1883; and

C. Monet's *Pleasure Boats* and *Argenteuil*, Renoir's *The Seine*, Pissaro's *Entrance of a Village*, E. Manet's *View of Argenteuil*, and Sisley's *Ile Saint-Denis* and the *Seine at Port-Marly*, will hold their place among modern masterpieces; but the works which follow these are unfortunately nothing more than interesting experiments in the decomposition of light, the subjects of which seem to be cut out at random. Moreover, the impressionists whom we have mentioned have not the merit of originality in these experiments. We can find their germ at the Exposition in the works of a painter named Ernest Michel, who died in 1843; in a delicious little picture by Ziem, *Leander's Tower;* in a wood scene by Daubigny, which is painted entirely in daubs; and, lastly and especially, in Monticelli, an artist of Marseille, who is just beginning to be known, and who, as early as 1860, possessed the art of covering porticoes of palaces, the mysterious verdure of forests, and even human crowds, with a glistening as of streams of precious stones, and all with the most admirable inconsequence.

In the course of this rapid review of landscape painting, we have omitted to mention Troyon; it would have been proper enough to place the *Crossing the Ford*, loaned by M. Révillon, beside the Duprés and Daubignys, and the wood scene from the Moreau-Nélaton collection beside the Diazes in the Exposition. The landscapes in those pictures are worthy of such a position by reason of their robust execution and of their subtle observation of nature. But it would be unfair to forget that those works, like the majority of that master's creations, contain animals which are in themselves the most perfect pieces of work executed in the XIXth Century. Swebach in his hunting scenes and his cavalcades, Géricault in his *Horse Stopped by Slaves* and in his *Races*, Delacroix, Decamps, and Fromentin in their oriental pictures, had simply painted blooded beasts, whose exceptional characteristics they exaggerated; Brascassat, in the *Black Bull with White Spots Rubbing Against a Tree*, painted, with a conscientiousness truly Dutch, an isolated portrait of a beautiful

PIERRE-PAUL PRUD'HON. STUDY FOR "CÉRÈS."
LOANED BY M. BONNAT.

animal. Troyon was the first French artist who succeeded in painting cattle whose beauty is inseparable from that of the landscape in which they are placed. Beside him we must put Courbet, who has placed in one part of his enormous but incomplete picture, *The Siesta*, some great oxen whose white hides are very beautiful and effective against the almost black foliage of a thicket; we must mention also Charles Jacques, who was more familiar than any other artist with the life of the poultry-yard and the sheep-fold, and Rosa Bonheur, whose sex is responsible for the too ready indulgence shown for her somewhat commonplace treatment of color, but who will none the less retain an honorable place among the animal painters of the time. In the section of drawings, we find a larger number of excellent studies by these masters; to these we must add the vigorous sketches of wild beasts in which Saint-Marcel-Cabin shows himself the worthy disciple of Delacroix, and, above all, the

water-colors of Barye the sculptor, who coils a python about a dead branch, depicts the writhing folds of a spotted snake and the striped body of a tiger in deadly combat, or the flight of a pheasant through the heather, with the same appreciation of the tragic which appears in his bronzes.

We have been obliged to unfold at one stroke the route followed by the art of landscape painting as it is presented by the *Centennale Collection*, in order to convey a clear comprehension of its transformation. Of course, this method of exclusion, inevitable in a critical dissertation, does not obtain at the Exposition, where one can observe at the same moment the contemporaneous essays of landscapists and of painters of figures.

The paths followed by the latter since Delacroix's first appearance are manifold, as if each one had had thereafter a clear perception of David's "Be yourself." We have observed how certain minds mistook the significance of the romanticist revolution, and developed the subject before the background, which led in most cases to momentary success born of curiosity; it would be unjust, however, not to make an exception in favor of the talent for rich and deep coloring displayed by Robert-Fleury, at all events in the beginning of his career, as he appears in the picture of *Jane Shore Pursued through the Streets of London*. Another group of artists decided in favor of Orientalism, which was one of the forms most affected by literary romanticism; they attained interesting artistic results, because they had the curiosity to visit the very regions where Delacroix and Decamps had seen strange visions blazing in the sunlight. They did not see the same visions, but they were no less enchanted. The Exposition shows us, however, how long a time the school thus created required to rid itself of the prejudices it had imbibed. Berchère, Frère, Marilhat, Belly, even Fromentin himself, persisted in seeing, in countries whose splendor is due to the dazzling brilliancy of the light, only twilight effects and greenish tones which remind one

GUSTAVE MOREAU

MEDEA AND JASON

ETCHED BY J. PATRICOT

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of temperate countries. Not until we come to Dehodencq's *Dance of Negroes*, to Henri Regnault's *View of Tangiers*, to Benjamin-Constant's *Chérifas*, and Guillaumet's *Marché de Laghouat*, do we taste the real savor, scorching and untamed, of the Orient.

The military painters, of whose special branch of the art the multitude can never tire, because they appeal to patriotic sentiments which form a part of the human heart, attempted by the brush of Eugène Lami in *Wattignies*, and of Horace Vernet in *Mazeppa*, to dabble a little in impressionism, but the necessity of conceiving whole scenes in the imagination while observing scrupulous accuracy in small details is hardly consistent with the sincere emotion which nature alone inspires. We are not surprised, therefore, to hear Vernet declare, in 1855, that "Ingres is the greatest artist of the century," adding, most unjustly, that "he draws like a chimney-sweep and paints after the manikin." In truth, the painting of battles cannot be truly artistic work unless it is purely fanciful, as practised by Delacroix; Alphonse de Neuville himself, if one examines closely the *Battle of Forbach* and the *Cemetery of Saint-Privat* in the *Centennale Collection*, was an artist of very moderate talent, whose reputation is explained solely by the importance which the French people for many years attached to every reminder of the war of 1870. The military painters whose works deserve to live are those who devote themselves to the representation of peaceful scenes: Boissard de Boisdenier, for example, with a *Scene during the Retreat from Russia* (1835); Protais, with a *Halt of Chasseurs à Pied*, in which the dark blue spots of the uniforms are scattered about amid the verdure of a glade on the shore of the Mediterranean; and Guillaume Régamey, above all, with the *Drum Corps of the Grenadiers of the Guard*, drawn up in line, awaiting the signal for battle, beneath a stormy sky, and with the *Three Cuirassiers*, enveloped in long, white cloaks, so strong and placid in the inaction of evening. Edouard Detaille is the last, in our time, who inherited the genius of those brilliant artists.

The unfortunate attempts of the men who tried in vain to follow Delacroix along the path, thenceforth unobstructed, of impressionism, without appreciating and without the power to appreciate its vast resources, brought them and others after them back to the pure academic style as taught by Ingres in the latter part of his life. None so bitterly persistent as they in fighting against the exclusive representation in painting of emotions which they were not capable of feeling, and in preaching the exclusive value of cunning combinations of lines and colors. Thus far, they have had the advantage of numbers, which fact has guaranteed them that official patronage which exerts so great an influence on public opinion in France. Indeed, a Louis-Philippe and a Napoleon III were only too prone, by reason of the mediocrity of their æsthetic ideals, to prefer the prim and pleasing imagery of Edouard Dubufe, Hyppolite and Paul Flandrin, Aligny, Heim, Pils, and Signol. The Third Republic, by conferring upon the Académie des Beaux-Arts the status of an omnipotent national institution, helped to perpetuate the supremacy of a purely artificial taste, because the members of that Academy are men who date from the Empire, and who admit none but favorite disciples to their ranks. But impressionism, more powerful than they, stronger than all its rivals,—impressionism, which is the undying French tradition, is attaining day by day a more brilliant position, while recalling the lessons of the old masters. Men who were pitilessly excluded from the Salons under the Empire are regarded to-day as leaders; this is true of Puvis de Chavannes, Millet, Daumier, Ribot, Manet, and Degas, and, in America, of Whistler. Ten years ago, we saw the Salon of the Academy, united for over two centuries, split violently into two opposing camps; in 1900, we see that in the juries of admission and awards those who defended the old formula of art, with Bouguereau and Gérôme at their head, have been constantly in the minority. Who would dare to suggest that we should dedicate now to Meissonier, the clever but soulless maker of pretentious little pictures, that statue of

a demi-god which was once placed in his honor on the pediment of the Louvre?

It was only just to give an honorable place in the Exposition to those men who struggled all their lives, without reward and often almost without bread, in the unwavering determination to follow the road of truth,

H. G. E. DEGAS. INTERIOR OF A COTTON EXCHANGE AT NEW ORLEANS.
LOANED BY THE MUSÉE DE PAU.

and who brought the art of painting in France to the glorious regeneration which we see to-day. Daumier gave to the public only the caricatures wherein he dissembled his great talent; he kept for himself and a small circle of sincere artists the paintings in which he depicted in condensed form startling visions of the great drama which even the most secluded life really is. It is impossible to believe that Millet, among others, did not

make an exhaustive study of such works as *The Amateur*, the *Imaginary Invalid*, the *Artist Seeking a Subject*, the *Collectors of Paintings*, and *The Burden*. By the aid of his picture of the *Emigrants*, instinct as it is with the physical influence of Delacroix, one can trace very readily the road followed by Daumier to arrive at a greater simplicity of procedure and a greater moderation in composition, which were to result in the work, at once so robust and so delicate, of Manet. It has often been said that all the paintings of this last-named artist showed the influence of the Spaniard Goya; this is unjust both to him and to the French tradition, the evolution of which he consistently forwarded. We need only compare his portraits with that of the young hunter dressed in black, which Court painted in 1833, with the *Two Sisters*, so natural in their attitudes and so bold in their coloring, which Chassériau painted in 1843, and with the *Nude Woman* painted by Trutat before 1848, to be convinced beyond any possible doubt that the way had been prepared for his coming by divers precursors besides Daumier, here in France. What Manet seems to have borrowed from Goya in several instances is a curious method of arranging spots of black and of vivid colors on his canvas, but the *Centennale Collection* exhibits a very complete series of works differing widely in character, like the *Bull Fight*, the *Bar aux Folies-Bergères*, the *Breakfast on the Grass*, landscapes of the type of *Argenteuil*, and scenes of still-life which are triumphs of sumptuous coloring, such as the *Asparagus* and the *Peonies*. Beside Manet, and equally misunderstood by their contemporaries, marched at varying gaits, according to their individual temperaments, a number of artists who are rehabilitated to-day. We have mentioned Courbet among the landscapists, and we must award him an honorable place among figure painters, in recognition of such works as his *Portrait of Himself* and his *Grain-Sifters;* Tassaert, although his subjects are too frivolous, shows a comprehension of the poesy contained in lovely flesh-tints and beautiful materials exposed to a bright light, which also characterizes Ribot, who is, perhaps, under too close

AUGUSTE-BARTHÉLEMY GLAIZE

THE SPECTACLE OF HUMAN FOLLY

Loaned by the Musée of Arras

PHOTOGRAVURE

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subjection to the technical processes of Ribeira and Zurbaran; Bazille, Eva Gonzales, Bertha Morisot, Legros, Carolus Duran, in his older paintings, like the *Man Asleep* (1861) and the *Murdered Man* (1866), Roybet, in the *Little Girl Holding a Doll*, and Vallotton follow like faithful disciples the teachings of Manet; Henner, after beginning like Gaillard by a study of the human countenance so painstaking as to be tedious, becomes more and more enamored of the marvellous harmony between the pearly softness of a woman's body and the mysterious verdure of evening. Other painters, impressed by the results obtained by the landscapists in their studies of the vibrations of the atmosphere in the light, put their technical skill to the test and arrived at surprising results; as, for instance, Cézanne in a scene of still-life, Renoir in a long series of domestic scenes, and Degas, who has succeeded even better than they in concealing beneath an attractive cloak the combinations of strokes which give to his oils and his pastels such a charmingly lifelike appearance. Ricard and Fantin-Latour turn aside from the too classic manner of Baudry and Delaunay, to follow the open road definitively revealed by Daumier, Millet, and Manet, and strive to paint portraits which shall be the true reflection of the mind and the brain.

All these men, and we are compelled to pass by some of the best, have died within a short time, or are still alive. They are the masters of the artists of to-day, some of whom, like Besnard, Carrière, Agache, Roll, Raffaelli, Pointelin, Victor Binet, and Cazin, merit the honor of being placed at the end of the *Centennale Collection*, as if to show that they mark the salutary road of the old French tradition. Another than ourselves will point out, in his critical review of the Decennial Exposition, how these masters, still in the fulness of their talent, have progressed in the past ten years, and how the young painters, a numerous group, who have been trained by them, abandoning the commonplace or unhealthy teaching of the academic studios, are rushing in all directions in search of the beautiful, fully conscious henceforth of their independence.

Sculpture

We have already said that sculpture does not occupy in the *Centennale Collection* the space to which the importance of its history in France entitles it. The statues which it has been possible to wrest from the provincial museums, national depositories, and some few collectors, are, however, sufficiently representative for the visitor who examines them to obtain a summary idea of the progress made between 1800 and 1889.

Since the time in the XVIth Century when there came to be a pronounced taste for the ancient statues of Italy and for copying them just as they appeared, that is to say, without color, sculpture had become a purely plastic art, always based on ancient models, and consequently less keenly sensitive to fashion than painting, or even architecture. However, it played too large a part in the decoration of furniture in the XVIIIth Century not to be modified very rapidly, even in the matter of monuments, by the neo-Roman, neo-Greek, and neo-Egyptian reaction. Just as we have seen in respect to painting, the change is readily followed, and in the early years of the XIXth Century we find some works which seem to date from the reign of Louis XVI, while others are exaggerated imitations of antiquity, and others again combine the two types. We are hardly surprised to find among the first a *Flora* bearing the name of the venerable Clodion, who lived until 1814, and persisted almost to the end in sending to the Salon works of antiquated grace, which, however, were indulgently described by the critic of the *Moniteur* as "pleasing and modelled with spirit"; we are more surprised to see artists like Marin persist in imitating him, and with the very greatest talent, in a pretty bas-relief or a statuette of Bacchus; to see a Péru cleverly model his wife's bust in a style which Houdon had long since abandoned; to see the painter Prud'hon fashion in clay a most lifelike image of a certain Baron de Joursanvault in peruke *à marteau* and Roman costume, and of the Baronne de Joursanvault with the lofty head-dress of the old régime.

ALPHONSE-MARIE DE NEUVILLE

FORBACH, AUGUST 6, 1870

Property of the State

PHOTOGRAVURE

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We observe, however, that even the smallest statuettes are almost imperceptibly infected by a stiffness and an affectation of style which are the consequence of the more rapid change in ideas. There is in Chinard's bust of Madame de Récamier a modest eagerness to cover her breast with her garments which we certainly should not have observed under the previous régime, and in his medallions is an evident reminiscence of antique effigies; Jacques Dumont simplifies, in accordance with the new fancy of the day, his tiny figures *Venus and Cupid*, and the *Gleaner;* Bridau imparts a touch of embarrassment to the attitude of his *Boy Holding a Bird* and *Girl Holding a Nest.* Then, in due time, the art itself changes with its subjects; no more *gallant* or merely graceful images, no more careful modelling, no more lifelike figures; everything becomes studiously antique. A genie by Petitot, disproportionately tall and without muscles, wears a Grecian helmet of unwieldy size, as befits the *Victory* it symbolizes; Chaudet represents Napoleon as Hermes, Houdon passes a ribbon about his brow in the Roman fashion, Delaville covers his shoulders with a uniform, but gives him the features of Augustus; and Milhomme goes so far as to carve a General Hoche, with his mutton-chop whiskers, entirely nude except for a helmet on his head and a bit of drapery about his knees! In truth, we do not know at which we should marvel more—the absurdity of the conventions respecting the art of sculpture that then bore heavily upon artists, or the nobility of the works which, in spite of everything, they succeeded in producing.

Such fashions are too contrary to the French genius to last long. No sooner has sculpture reached the highest point of the simili-antique style than it begins to return toward a more accurate observation of nature. It has not, however, the good fortune to find a David or an Ingres to bring it back at one bound to that noble realism which it had abandoned at the threshold of the XIXth Century. For a long time still, as we see by the portrait bust of Madame Barbier signed by Duret, and by that of Guizot, executed by Bra, sculptors persisted in believing that there was a certain

CHARLES MAURIN. STUDY OF A WOMAN.
LOANED BY M. HENRY LAURENT.

dignity in concealing the individuality of the models in their figures. Although Mansion, in 1819, produces an amorous young *Cydippe*, whose antique form he animates with an emotion in which his own individuality finds expression, Pradier, three years later, proves by a *Niobe's Son*, which is an absolute copy of a Greek statue, that he is as yet unconscious of the revolutionary movement already rumbling around him.

About the same period, however, there appeared a young man who had taken the Prix de Rome in 1811, and in 1817 had ventured to exhibit a statue of the Great Condé, with the Bourbon nose and in the costume of Louis XIV's time. This young man was David d'Angers, whose name some persons have placed with that of Delacroix at the head of the so-called romanticist reaction. We have heretofore expressed our opinion as to this honor bestowed after the event upon men who did nothing more than follow, albeit with marked talent, the general evolution. David d'Angers was a very uneven sculptor, in whom there seemed to be no mean term between genius and mediocrity, and we can form a very inadequate judgment of his powers from the trivial objects collected in a single glass case: from a shoemaker's sign, produced in childhood, to

the model of that Republic which he loved with all the fiery intensity of his temperament, and for which he suffered banishment after the Coup d'Etat of the 2d of December. By his side, in the general movement of art toward the abandonment of formulæ to the profit of free expression of individual sensations, marched men who were his equals. Pradier, whom we have seen unsympathetically copying Phidias in 1822, and who, toward the close of his career, might more fitly have been censured for arraying in peplum or antique chlamys women too true to nature, quivering too passionately with amorous life, like the *Chloris* from the Museum of Toulouse, the *Leda* from the Museum of Angers, or the small figures in gilded bronze, which, by virtue of their modern head-dresses, we can no longer mistake for evocations of goddesses; Rude, whose *Young Neapolitan Fisherman Playing with a Turtle* made a sensation in the Salon of 1831, arousing admiration by a genuine ease of pose and a lifelike appearance which people were no longer accustomed to see in marble. Around these brilliant heads of studios are grouped the distinguished pupils who surrounded them: Préault, Bonnassieux, the Dantans, Etex, Huguenin, Duret, Lequesne, and Maindron.

Sculpture tends more and more to impressionism. Barye executes his admirable animals in bronze, with which a case at the Grand Palais is filled, and in which he has concentrated all the muscular strength and suppleness that one can imagine in a living creature. The Second Empire is unable to stay the current, despite its official patronage of the representatives of the classic style; even the latter allow a suggestion of modern life to appear in their Greeks and Romans, and therein lies the real merit of Guillaume, Cavelier, and Baujault. At last, Carpeaux appears: at first, people rise in revolt at the elaborate uncouthness of *Ugolin and his Children*, they are disgusted by the noble, healthy, and youthful ardor which flows through the stone limbs of his figures, and they go so far as to throw ink on his group, *The Dance*, at the entrance of the Opéra. However, he has for his defenders the artists and all the people

who realize that his sculptures, reverting to the old tradition abandoned since Houdon, approach more nearly than those of any other artist to human perfection as every man sees it. The Empress orders a bust of herself, and of the Prince Imperial as well. Thereafter, at every exhibition there is a constantly increasing group of sculptors who have returned to the task of seeking beauty by the way of truth, which is the old tradition of the national genius.

We cannot conclude this sketch, succinct as it is, without saying a few words concerning that special school of sculptors which has succeeded in bringing the art of engraving on medals to a point that it seems never to have reached before. A very complete series has been arranged in the cases of the *Centennale*, beginning with Augustin Dupré, who gave the first impulse to the movement, at the beginning of the century, with divers works marked by picturesque treatment—*Franklin*, *Louis XVIII*, *Lavoisier*, the *Battle of Cowrens*, the *Comte d'Estaing's Fleet*. The Gallés and the Andrieus show for a moment the congealing influence of the Empire upon all the arts. Then Oudiné appears, another faithful disciple of Dupré, then David d'Angers and his pupil Préault, who produced a great number of remarkable effigies. Thereafter, the long succession of engravers on medals shows no faltering on the road of progress; there are Tasset, Degeorge, Alphée Dubois, Lagrange, Ponscarme, then Daniel Dupuis, Chaplain, and Roty, whom it will be better to pass judgment upon elsewhere, after their later works rather than after their first attempts.

Engraving

An exhibit of engravings of the XIXth Century has been collected with great care for the Exposition of 1900, and divided into three sections: engraving with the burin and etching; lithography; and engraving on wood. Although we fully realize the great interest which attaches to an art so useful in popularizing beautiful creations, we can refer to it but

JEAN-LÉON GÉRÔME

INNOCENCE

Loaned by the Musée of Tarbes

PHOTOGRAVURE

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briefly, else we shall find ourselves beginning anew the history of the évolution of painting, or entering into details which have no place here concerning the perfecting of technical processes.

Aqua fortis and the burin are mediums which almost all painters have handled. In truth, nothing is simpler to one who knows how to draw than to trace with the steel point on the sheet of metal his recollection of something he has seen, or the course of a reverie. So, too, an etching has a twofold value, in that it is very often an original work, the more admirable because it is eminently sincere.

As Jules Dupré said: "Painters paint on their good days and bad days alike, but they etch only on their good days." All the impressionists have left experiments in etching which correspond to their respective styles of painting. At the *Centennale* are shown oriental sketches by Delacroix and Decamps, nervous, vehement, almost giving the effect of color, the sharp contrasts of black and white produce such an extraordinary play of light.

In our own day, great artists like Lepère and Bracquemond have abandoned painting to devote themselves exclusively to original engraving. Others, taking unto themselves Diderot's remark that "engraving is an art of interpretation, not of imitation," seek to produce works stamped with their own individuality by copying pictures with the burin or with acid. Some, like Bracquemond, or like Gaillard and Henriquel Dupont, have actually succeeded in performing that ambitious undertaking of collaboration with the greatest masters.

Lithography, a still more practical method for painters, since it consists simply in tracing a design with a soft pencil on a smooth stone and then trusting to the printer, was invented in the last years of the XVIIIth Century, and was at once experimented with by the famous artists of that day. We can see at the Exposition horses by Géricault, a portrait by Girodet, a child by Prud'hon, an *Odalisque* by Ingres, a *Monkey Begging* by Boilly. As may be imagined, the "romantic" group did not neglect a process which made possible the most capricious treatment of the deepest

black on which crude whites were made with the scraper: plates by Delacroix are plentiful, as well as by Decamps, Déveria, Nanteuil, and Gigoux. But the specialists in lithography are the ones who succeed in obtaining the most admirable results in blacks, grays, and whites from this method of engraving. The military scenes of Raffet and Charlet, the Parisian sketches of Daumier, Gavarni, Henry Monnier, Grandville, and Travies de Villers, are universally known. The *Centennale Collection* shows us how the lithographic process, after several years of neglect, takes a fresh start about 1860 in the hands of Fantin-Latour and of Chéret, who personally managed the presses by which his famous posters were produced. They make a convert of Manet, and at last succeed in founding a regular school, which has been in full operation for more than ten years, as we can judge by the works of Dillon, Redon, Lunois, and Willette.

Engraving on wood had fallen so low in France at the beginning of the XIXth Century, that those authors who desired illustrations for scientific books were obliged to appeal to the Nantes manufacturers of color-printed paper for games, who made crude pictures for peddlers at the same time that they fashioned their boxwood blocks. The founding of the *Magasin Pittoresque* in 1833, followed by *L'Illustration* and by the *Tour du Monde*, by Edouard Charton, led to a triumphant revival of that exclusively interpretative art. The first wood engravings at the *Centennale*, therefore, are the illustrations made for the *Magasin Pittoresque* at its birth. As may readily be imagined, they are curiosities rather than works of art. But the art made rapid progress. Very few years later, Brevière was making excellent plates for *Don Quixote*, *Stello*, and *Le Diable Boiteux*, after vignettes by Tony Johannot, and Pisan succeeded in producing an endless variety of tones, following the capricious fancy of Gustave Doré in Balzac's *Contes Drolatiques*, in the *Inferno*, and in *Don Quixote*. It does not appear that Pisan had been surpassed in talent up to 1889, even by men of very great skill like Clément Bellenger, Gusman, Lavoignat, Leveillé, Robert or François Rouget. We must place in a

separate category an artist whom we have already named in speaking of etching, Auguste Lepère, whose sketches of the streets of Paris at the *Centennale* represent the art of original engraving on wood.

Conclusion, Apropos of Architecture and Furniture

The architecture of furniture follows, step by step, the architecture of the house. One has only to transport one's self in thought to any country, to any period of time, to be convinced of this absolute truth.

FRÉDÉRIC BAZILLE. AFTER THE BATH.
LOANED BY MME. GASTON BAZILLE.

Observe the Roman dwelling, square, rectilinear, adorned with mosaics and symmetrical Greek designs, and compare it with the furniture which it contained: straight, low-backed beds, marble tables with the triple claws of some animal in bronze, or with a thuja top mottled geometrically, and massive chairs of stone or metal solidly planted on four legs. Recall an oriental mosque, diapered with bricks and multicolored tiles, pierced with long, ogive windows, and beside it the furniture, familiar the world over, inlaid with ivory and mother-of-pearl. Place in your imagination the elaborate architecture of any Gothic church beside a pulpit of the XVth Century; the chapel of the Petit Luxembourg beside a chest *à la* Du Cerceau; Place Stanislas, at Nancy, that tangle of rocaille, curves, and counter-curves, beside a table by Caffiéri; the sober elegance of the Hôtel of the Legion of Honor beside some piece of Louis XVI furniture, like the medal-cabinet of the Stoldzes, or a desk designed by Riesener. Everywhere, in the history of French civilization which we have traversed in this work from its beginning to the close of the XIXth Century, in the history of all civilizations, whether past and gone or still flourishing, there is but a single style of architecture that rules throughout the dwelling.

And that is why we hesitate and regret to conclude this sketch of the glorious history of art in France by a description of the architecture and furniture sections of the *Centennale Collection*, when we reflect upon the universal pretentious paltriness of the latest monumental projects and of the productions of modern cabinet-making.

At the beginning of the XIXth Century, under the Empire, art still possessed a dignity which might pass for beauty. Artists had adopted the senseless but exceedingly convenient course of breaking with all national traditions and of copying antique models; but, in spite of everything, they were not able to eliminate the old French taste, for the artists of that day still had too vivid a remembrance of the noble traditions of the past century. But when the reaction had swept away all the borrowed antiquities, when the men who still remembered the former aristocratic

ALBERT MAIGNAN

CARLO ZENO, VENETIAN ADMIRAL

Loaned by the Musée of Lille

PHOTOGRAVURE

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refinement had disappeared, nothing remained. Mahogany furniture *à la* Jacob was stripped of its copper which there was no longer any one to chisel, the shapes became heavier simultaneously with the tendency of the houses to become simply solid masses pierced with square holes. If to this is added the great romanticist movement of 1830, which hurried all the young architects, Viollet-le-Duc at their head, into the quest for the treasures of art of the France of the Middle Ages, neglected for three hundred years, one may conceive the absolute impossibility, not only of imagining anything novel, but of taking up anew with cast-off tradition. They resuscitated a by-gone time, as at Pierrefonds, without success, for art is not the mere combination of scientific documents. They tried to introduce in their furniture the characteristic shapes of all periods, but could produce nothing better than the gaudy monstrosities from the apartments of Napoleon III exhibited at the Petit Palais.

To sum up, although this revelation of the confused plight of architecture in the XIXth Century seems altogether deplorable at first glance, it would be unreasonable to look at the future in too dark a light. If we consider, on the one hand, the vast stock of new ideas on the subject of building contributed by the modern creation of archæological science, and, on the other hand, all the new materials invented of late years, all the problems of resistance solved by engineers, we need no longer be surprised that France is still passing through a period of assimilation. But, this being established, let there be no more attempts to make people believe that architecture in France has never been more flourishing, and to exhibit, as the acme of perfection of a style characteristic of the end of the century, some of the plans hanging on the walls of the *Centennale Collection;* if that be true, we must admit that the tables by Gallé of Nancy inaugurate a new style, simply because the maker has contented himself with inlaying on their tops figures by Prouvé.

We must have confidence in the ultimate destiny of French architecture. In truth, all the arts are summed up in a single one, since their

aim is the same, to perpetuate the ideal by a form. It is impossible that architecture will not soon join painting, sculpture, pottery, and jewelry in the brilliant position they now occupy: it would be contrary to its whole history. If the men who are to assist in this great task do not rise from her own soil, France will borrow new elements from other lands, as she did in all the glorious periods of art, and will restore them to the world, modified in accordance with the imperishable genius of her people. Permit us, after having applauded with all the world the brilliant artistic progress manifested by the United States in the Exposition of 1900, to express the hope that the fruitful impulse will come from the young and powerful American republic.

ANDRÉ SAGLIO.

JEAN-LOUIS-ERNEST MEISSONIER. THE CURÉ'S WINE.
LOANED BY M. VASNIER.

SIGN CARVED FOR CAUSIN, A SHOEMAKER, BY PIERRE-JEAN DAVID.
BELIEVED TO BE HIS FIRST WORK.

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